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ALLYN AND BACON'S COLLEGE LATIN SERIES

UNDER THE GENERAL EDITORSHIP OF

CHARLES E. BENNETT AND JOHN C. ROLFE

Terentius, Afer, Publius

P. TERENTI AFRI

ANDRIA

WITH INTRODUCTION AND NOTES

BY

H. R. FAIRCLOUGH

PROFESSOR OF LATIN IN
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EDITOR

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PREFACE.

In view of the steady progress made in Plautine and Terentian studies of recent years, there can be no doubt that a new edition of the *Andria*, with English notes, is very much needed. It was, however, with much diffidence that I accepted the invitation of the general editors of this series to undertake such a work, but, having once done so, I have striven conscientiously to produce an edition which could be said to represent the present state of Terentian scholarship.

As is well known, there is more trouble in determining the text of the *Andria* than that of any other play of Terence. The Bembinus (A) is available for less than one hundred lines, and a text must therefore be based upon the less important Mss. I believe, however, that an editor has no right to depart from ancient authority in an arbitrary manner, and I have therefore rejected many of the conjectural readings adopted by Fleckeisen in his second edition (1898). What principles have guided me in determining the relative value of the Mss., I have set forth in my article on *The Text of the Andria of Terence* in the *Transactions of the American Philological Association*, Vol. XXX, 1899. In the comparatively few cases where no Ms. or ancient commentator gives a possible reading, it is

clearly necessary to adopt the conjecture which, in harmony with general Terentian usage, will best satisfy all requirements. In this connection I have studied carefully the numerous contributions to Terentian literature published at home or abroad in recent years.

The introduction is somewhat longer than originally planned. The *Andria*, however, is often the first Latin play read by students, and it seemed desirable to give them the proper historical perspective for the interesting literary and linguistic problems of Latin comedy.

I beg to acknowledge the kindly interest shown in this work by my former teacher, Professor Minton Warren of Harvard University, undoubtedly the best Terentian scholar in America. I am also deeply indebted to the general editors, Professors C. E. Bennett and J. C. Rolfe, not only for their careful reading of the proof-sheets, but also for many suggestions and searching criticisms, of which I have taken full advantage. To my friend and colleague, Professor E. M. Pease, I am grateful for no little advice and assistance. To him is due the diagram which I have inserted on p. 156, and in many other ways his knowledge of the Mss. has been of the greatest service to me.

H. R. F.

STANFORD UNIVERSITY, January, 1901.

In preparing the second edition, I am indebted for helpful criticisms to Professor Johnston of the University of Indiana, and to my colleagues, Professor Elmore and Dr. Foster.

H. R. F.

March, 1904.

INTRODUCTION.

I.

THE DEVELOPMENT OF ROMAN COMEDY.

A. The Elements of a Native Drama.

1. Before Greek civilization, with its wonderful literature, became known to the Romans, this people can hardly be said to have had any literature of its own. History, it is true, was represented by bald chronicles, oratory found a nursery in the courts and in political contests, and even verse was composed for religious ceremonial, as well as for feasts and funerals; but such scanty specimens as survive from early times fully support the view that the first impulse toward genuine literature in Rome came from contact with Greece.[1]

2. But it must not be supposed that the Romans had no natural and original gift for literary creation. No nation could have produced such splendid results through mere imitation. Probably it is in the field of prose that the unaided Roman genius would have shown the best fruits of its development, for the Roman character was essentially practical and unimaginative. Even without Greek guidance, substantial results would undoubtedly have been achieved in the literary spheres of jurisprudence, oratory, history, and didactic writing.

3. Of poetical forms, the drama seems to have harmonized best with the Roman character, and we find ample evidence that the necessary elements existed from which an Italian literary drama—not perhaps of a high type—might have been evolved without the aid of foreign influence.

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[1] See Sellar, *Roman Poets of the Republic*, Ch. II.

Like the modern Italian, the Roman was gifted with quickness of wit, great versatility, and vivid mimetic powers. In common with other nations, the early Latins celebrated festivals which were marked by dance and song. It is a familiar fact that the Greek drama sprang from the songs and dances which attended the worship of the god Dionysus, who in spring-time filled all nature with renewed life. Similarly, in Latium, besides the great annual festival of victory, which in time came to be known as the Ludi Romani, there were frequent celebrations in honor of the rustic gods, a partial enumeration of which will indicate how largely they entered into the life of these primitive people. Thus we have the Ambarvalia, Cerealia, Compitalia, Consualia, Faunalia, Floralia, Fontinalia, Fornacalia, Liberalia, Lupercalia, Meditrinalia, Opalia, Paganalia, Palilia, Robigalia, Saturnalia, Terminalia, Vinalia, and Volcanalia.[1]

4. In what manner these festivals were celebrated may be gathered from many passages in Latin writers. Thus, a rustic procession with dance and song is mentioned in connection with the rites of Ceres:—

> Terque novas circum felix eat hostia fruges,
> Omnis quam chorus et socii comitentur ovantes,
> Et Cererem clamore vocent in tecta; neque ante
> Falcem maturis quisquam supponat aristis,
> Quam Cereri torta redimitus tempora quercu
> Det motus incompositos et carmina dicat.
>
> (Verg. *Georg.* 1. 345 ff.)

And again, after describing the Attic Dionysia, Vergil tells us how the ancient Latins honored Bacchus:—

> Versibus incomptis ludunt risuque soluto,
> Oraque corticibus sumunt horrenda cavatis,
> Et te, Bacche, vocant per carmina laeta, tibique
> Oscilla ex alta suspendunt mollia pinu.
>
> (*Georg.* 2. 386 ff.)

[1] See Fowler, *The Roman Festivals of the Period of the Republic* (Macmillan, 1899).

> "They disport with rude verses and laughter unrestrained, and put on hideous masks of hollow cork, and call on thee, O Bacchus, with joyous songs, and to thee hang waving amulets from the tall pine."

Here, besides merry songs and jests, we have the dramatic element of disguise, which is also referred to by Tibullus (2. 1. 55) in connection with the songs and dances in celebration of the Ambarvalia: —

> Agricola et minio suffusus, Bacche, rubenti.

Among the many passages which tell us of these rustic festivities, when, as Lucretius (5. 1398) says,

> Agrestis enim tum Musa vigebat,

are Horace, *Carm.* 3. 18 (Faunalia); Ovid, *Fasti*, 2. 655 ff. (Terminalia), 3. 523 (festival of Anna Perenna), and 5. 183 ff. (Floralia).

5. The songs sung in these country festivals were doubtless rude, extemporaneous[1] effusions, the epithets commonly applied to them being *incompositi*, *incompti*, *rudes*, and *inconditi*; but a dramatic feature, which was developed at an early time, was their amoebaean or responsive character. This is seen in the ancient hymn of the Arval Brethren,[2] the oldest existing specimen of a Latin poem, which was chanted responsively and accompanied by dancing. The same characteristic is seen in the rustic singing-matches, which Vergil idealizes in his third, fifth, and eighth *Eclogues*: —

> Alternis dicetis; amant alterna Camenae (3. 59).

Compare, too, the statement of Horace, who, after describing a merry harvest-home, when the early farmers, with their wives and children, made offerings to the gods, adds: —

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[1] ποιήματα αὐτοσχέδια (Dionys. Halicar. 7. 72).

[2] Lindsay, *Handbook of Latin Inscriptions*, p. 23.

Fescennina per hunc inventa licentia morem
Versibus alternis opprobria rustica fudit.
(Hor. *Epist.* 2. 1. 145.)

"Through this fashion came into vogue the Fescennine license, which in *alternate verse* poured forth rustic taunts."

6. The **Fescennini versus**, to which Horace here refers, take their name either from the town of Fescennium in Etruria, or, more probably, from the fact that a symbol of life (*fascinum*) was often carried in procession in order to ward off the evil eye. Such a phallic symbol was in common use among the Greeks, and it is a well-known fact that the germ of Greek comedy is to be found in the rude phallic songs sung in the Dionysiac festivities.[1] The Fescennine verses, as Horace points out, gradually became charged with personal abuse and scurrility, so much so that their freedom was restrained by a law of the Twelve Tables. The term, however, continued to be used of bantering and abusive verses of various kinds, such as those shouted by the soldiers in triumphal processions, and more especially those sung in marriage festivities. The latter, and possibly the former as well, were responsive in character.[2]

The *epithalamia* of Catullus are beautiful specimens of Fescennines, in artistic form; cf. Catull. 61. 126,—

Ne diu taceat procax
Fescennina iocatio;

and, for their amoebaean character, *ib.* 62. 18,—

Dicere iam incipient, iam respondere decebit.

7. In the year 367 B.C., the chief Roman festival, the *Ludi Romani*, was enlarged, and three years later the first stage ever set up in Rome was erected in the circus. On this

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[1] A specimen of these songs, set in literary form, may be seen in Aristophanes, *Acharn.* 251 ff.

[2] See Kuehn, *De Priscorum Romanorum Poesi Populari.*

stage Etruscan dancers performed in pantomime to the music of the flute. According to Livy (7. 2), the Roman youth improved upon these performances by indulging in responsive and jocular verses. In other words, they combined the dance and music with the Fescennine verses. This combination was known as **satura**, a word which has given rise to much discussion, but which is probably best explained by the analogous expressions *lanx satura* and *lex satura*. As *lanx satura* means a dish filled with various kinds of fruit offered to the gods, and *lex satura* was a law which included a number of different provisions, so, in the literary sphere, *satura* (sc. *fabula*) was properly a medley or miscellany, and referred to the varied character of the performance. After the establishment of regular plays, the dramatic saturae continued to be employed as farces or after-plays (*exodia*). The later Roman satire, the distinguishing feature of which is its censorious spirit, is fathered upon Lucilius (180–103 B.C.); but even in Horace we find traces of the miscellaneous character of the early *satura*, and Juvenal's phrase, *nostri farrago libelli* (1. 86), descriptive of his satire, seems to be a direct reference to the *pot-pourri*, which the term originally implied.[1]

8. Forms of dramatic entertainment, which, while not Latin in origin, are yet independent of the regular Greek drama, were the popular Mime and Atellan farce. The **Mimus**, called in pure Latin *planipedia*,[2] was introduced into Rome from the Greek colonies in Italy. It was a broad farcical and mimic representation of low life, and though performed independently of other plays at the Floralia, it

[1] See the excellent article on *Satira* in Harper's *Classical Dictionary*. I am unable to accept Professor Hendrickson's view that in describing *satura*, Livy (7. 2) merely assumes an early Roman parallel to the Old Comedy of Athens. See *The Dramatic Satura and the Old Comedy at Rome*, in the *Amer. Jour. Phil.*, vol. XV (1894).

[2] From the fact that the actors wore neither the *soccus* nor the *cothurnus*.

was, in the best days of Roman comedy, used chiefly as an *exodium*. *Mimes*, however, did not receive literary treatment until the later days of the Republic. At that time their subject-matter was enlarged, and gradually they absorbed or displaced all other forms of drama, and were composed down to the latest period of the Empire.

9. The **Atellanae** (sc. *fabulae*), so called from Atella, a small town in Campania, were brought from their Oscan surroundings to Rome after the reduction of Campania in the second Punic war (211 B.C.). The performers were generally young patricians, who wore masks and spoke in Latin. Though the plots were pre-arranged, the dialogue was largely improvised. The Atellan farce set forth in burlesque the life of villages, and at an early time the characters followed fixed types. Maccus, for example, is a simpleton, or buffoon; Bucco, a chattering fool; Pappus, a vain old man, easily cajoled; and Dossennus, a sly villain, *dottore*. The *Atellanae* first received literary treatment in the time of Sulla, at the hands of Pomponius and Novius. Like the *saturae* and *mimes*, they, too, were used as after-plays, but in the early Empire they became merged in the pantomime.

10. In all these early dramatic forms, prior to the introduction of Greek literature into Rome, such parts as were not mere conversation were undoubtedly composed in **Saturnian verse**, a native Italian metre, which was very different in character from the measures adopted by the cultivated poets of later days. Livius Andronicus, it is true, used it in his translation of the *Odyssey*, as did Naevius in his epic poem on the first Punic war, but Ennius and succeeding poets speak of it with contempt.

The precise nature of the Saturnian measure was disputed among the Romans themselves. The grammarians, who were familiar only with quantitative metres, tried to explain it on the analogy of Greek measures, but only a few

lines could possibly lend color to the theory that Saturnian verse depended on quantity alone. The opposite view, that the measure is fundamentally accentual, was apparently held by Servius, who, in commenting on Vergil, *Georg.* 2. 385, says of the Saturnian metre, *quod ad rhythmum solum vulgares componere consueverunt.*

The accentual theory is now generally accepted, and is certainly more satisfactory as a working principle. As it has an important bearing on the peculiarities of Plautus and Terence, it will be well to give it in brief.[1]

Like the metres of English verse, the Saturnian, instead of being dependent on the quantity (long or short) of syllables, was controlled by the accent of words. Each line consisted of two portions, the first of which regularly contained three accents and seven syllables, the second, two accents and six syllables. The initial syllable of every line was accented. Words of four or more syllables admitted two accents, primary and secondary. Alliteration was a very common feature. The common type is illustrated by the opening line of Livius' *Odyssey*, —

Vírum míhi, caména, || ínsece versútum,

or by the well-known line with which the Metelli threatened Naevius, —

Dábunt málum Metélli || Naévio poétae.

11. We have now considered briefly the elements of a native drama, which are to be found in Rome, independent of the literature imported from Greece. That these early Italian entertainments not only paved the way for the genuine drama, by developing a taste for scenic art among the people, but even to a certain extent left their impress, if not upon all Roman comedy, at least upon those plays

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[1] For a fuller discussion of the question, see Lindsay's papers on *The Saturnian Metre*, in the *Amer. Jour. Phil.* vol. XIV (1893).

which were brought out by Plautus and his contemporaries, cannot be doubted, especially when we note the striking contrasts between the art of Plautus and that of the later Terence, and consider that the original plays which these two writers professedly reproduced belong to the same sphere of Attic comedy.

B. The Literary Awakening of Rome.

12. Before the war with Pyrrhus, such intercourse as existed between the Romans and the Greeks was very slight. But after the fall of Tarentum (272 B.C.), when many Greeks were taken into slavery, and especially as a result of the first Punic war (264–241 B.C.), in which the Greek colonies in Sicily had figured so conspicuously, Rome came into much closer contact with a people whose civilization was the highest in the then known world. The Greeks, through their numerous settlements, which were scattered over the coasts of the Mediterranean, had so extended the sphere of their language that it was fast becoming what the Germans call a *Weltsprache*. Nearly two centuries later, Cicero could say of Greek, *Graeca leguntur in omnibus fere gentibus, latina suis finibus exiguis sane continentur* (*pro Arch.* 10. 23), and even five centuries after Cicero, when the language of Rome, backed up by a world-wide power, was heard in every country under Roman sway, St. Augustine in one of his letters could still say of the Greek tongue, *haec lingua maxime excellit in gentibus* (*Ep.* 196. 15 A).

13. Such being the case, it is not strange that all Roman citizens who were ambitious to play a leading part in the extension of the Roman world and in commercial dealings with foreign nations, deemed it essential to secure a knowledge of the Greek language and literature. The training of the young was directed in accordance with these conditions. Greek slaves now appeared in prominent families as

παιδαγωγοί; if they were talented and cultivated, they were generally set free and lived as *libertini*. Many freeborn Greeks, too, were attracted to Rome by the expectation of making a livelihood, and taught the young either in the homes of the citizens or in the private schools which they set up.

14. It was thus that Greek learning made its way into Rome, and thus, too, that Roman literature found a beginning. For more than a century, we find that the representatives of literature in Rome are almost without exception non-Romans, men who were familiar with both the Greek and Latin languages, and who, through translations, adaptations, and imitations of the Greek masterpieces, prepared the ground on which the literature of the classical period flourished.

This Hellenizing of Rome begins with **Livius Andronicus**, a Greek from Tarentum, who was brought to Rome in 275 B.C., and set up a school, in which he taught his pupils the *Odyssey*, translated by himself into Saturnian verse. In the year after the close of the first Punic war, he brought out his first play (240 B.C.) translated from the Greek, and from then on Greek plays were regularly exhibited in Rome. During the second Punic war literary activity was represented by the dramatists Naevius and Plautus, and before its close the poets, who had hitherto been despised as a class,[1] were recognized by the state and allowed to form a *collegium* (206 B.C.). In 204 B.C., Cato, the great opponent of Hellenism, brought to Rome Ennius, the most conspicuous Hellenizing agent, and therefore there is ample truth in the well-known epigram of Porcius Licinus, as given in Gellius 17. 21. 45: —

> Poénico belló secundo Músa pinnató gradu
> Íntulit se béllicosam in Rómuli gentém feram.

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[1] Cf. Cato, in Gellius 11. 2. 5, *si quis in poetica arte studebat . . . grassator vocabatur.*

C. A Sketch of Greek Comedy.

15. Of the forms of Greek literature which were made familiar to the Romans by Livius and his successors, comedy was far the most popular. This species, which originated in the revels connected with the nature-god Dionysus, had passed through various stages of development and evolved a variety of literary forms. Two main lines of historical development may be traced, one leading to the various forms of Doric or Sicilian comedy, the other to the rich field of Ionic or Attic comedy. The former must have exercised considerable influence upon the Roman drama, inasmuch as it was in Sicily — the scene of military operations during the first Punic war — that the Romans were first brought into close contact with the Greeks, and in Sicily the ruins of great theatres still testify to the large part played by the drama in the social and intellectual life of those insular Greeks. It was Attic comedy, however, upon which the Roman was mainly built.

16. The earliest historical species of Greek comedy known is the **Doric Farce**, found in both the Peloponnesus and in the Sicilian and Italian colonies. This consisted of a number of burlesque scenes, in which appeared certain stock characters, not unlike those in the *Atellanae*. From this was developed the so-called Sicilian comedy, the best exponent of which was **Epicharmus** (540–450 B.C.). After residing for some years in Sicilian Megara he went to Syracuse, where he flourished in the reign of Hiero (478–467 B.C.). Epicharmus was the first to introduce two characters common in Plautus, the drunkard and the parasite, and, being a philosopher, he admitted into his plays many serious reflections on life and nature, which were not without influence on Terence's great model, Menander. In some of his plays, as the *Hephaestus* and the *Busiris*, Epicharmus

caricatured mythological legends, in accordance with the merry-andrew spirit of the primitive Dionysiac revels, when rustic performers sang and danced through the villages, and clothed themselves in the skins of beasts or stained their faces with pigments, and thus assumed the part of Satyrs, Fauns, or Sileni, the fabled attendants of Dionysus.

17. Another type of this Doric or Sicilian comedy was the so-called **mimus**, written in prose, in which were depicted single scenes from daily life. This form was brought to perfection by **Sophron**, who flourished in Syracuse a century later than Epicharmus, and whose literary work appealed strongly to Plato. We may form some idea of the attractive character of Sophron's *mimes* from the fifteenth idyl of Theocritus, which is said to be an imitation of Sophron's *Isthmiazusae*. Metrical *mimes*, composed by **Herodas**, an Alexandrian writer, were discovered a few years ago in Egypt.

18. Still another form of Doric comedy is that which the Romans called **Rhinthonica**, because developed by **Rhinthon** of Tarentum (*flor.* 300 B.C.), and which, as being a performance of clowns, was called *Phlyaces.*[1] In the Phlyaces, the myths of tragedy were travestied, for which reason Rhinthon's comedy is sometimes called ἱλαροτραγῳδία, i.e. *tragicocomoedia*. The *Amphitruo* of Plautus, which has a mythological plot, is thought by some to show Rhinthon's influence.[2]

The various forms of Sicilian comedy, growing out of the early Doric Farce, were without a chorus, for whatever song or dance was required by the entertainment was furnished by the actors themselves.

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[1] φλύαξ is a Doric form of φλύαρος, *a silly clown*.

[2] See Palmer's introduction to his edition, p. xiv. Not so Vahlen, *Rhein. Mus.* 16. 472.

19. The germ of **Attic Comedy** is found in the Dionysiac *comus*, the merry procession of mummers, who, to the music of the flute, sang and danced in honor of the god. The word *comedy* signifies the *comus-song*, and was, no doubt, coined at Athens on the analogy of tragedy; but comedy proper did not exist until to the masquerading *comus* was added an actor. It is this actor who brings into union the Attic *Comus* and the Doric Farce, and offers a satisfactory explanation of the tradition that a Megarian, one **Susarion**, invented Attic comedy.[1]

20. Comedy was first recognized officially at Athens in 465 B.C.; and as tragedy had been, for years before, a state function, it is natural that comedy should have been somewhat assimilated in form to tragedy. However, there remained great differences between the two, and the structure of **Old Comedy**, as exemplified by its famous representative **Aristophanes**, was too unique to serve as a permanent framework for comedy. Besides the chorus, twice as large as in tragedy, and therefore favorable to a division into rival semi-choruses, there was regularly an *agon*, or contest, in which the actors engaged as disputants on some subject of real or fictitious importance. In addition to the *agon*, there was the *parabasis*, which was not unlike the Terentian prologue, and in which the chorus-leader, addressing the audience in the name of the poet, sets forth his views on literary questions, or on matters of public interest. As a rule, the plot comes practically to an end when the *parabasis* is reached, and the rest of the play consists of a series of loosely connected scenes.

21. The most flourishing period of the Old Comedy was that of the Peloponnesian War (431–404 B.C.). Of the

[1] A brief but very scholarly account of early Greek comedy is given by Barnett in *The Greek Drama* (The Temple Primers, Macmillan, 1899). The illustrations given on p. 51 show that the earliest actors in *Attic comedy* resemble the clowns of Rhinthon's farces.

works of Cratinus and Eupolis, nothing remains beyond scanty fragments, but the great Aristophanes (444–388 B.C.) is represented by eleven extant plays.

In comic power, the genius of Aristophanes has never been surpassed. His fancy, rioting at will, turns everything topsy-turvy. His choristers assume the parts of plumaged birds or fleecy clouds, or chant the croak of frogs about Charon's leaky boat. His wit embraces not only the statesmen, soldiers, philosophers, and poets of his native land, but the gods of heaven above and the powers of the world below. The songs which are interspersed throughout his plays are among the finest in all Greek literature, and reveal a lyrical imagination of the highest type. At the same time, his power of invective is inexhaustible, and inasmuch as stinging personal and political satire is so conspicuous in his plays, when contrasted with the New Comedy, this is generally regarded as his main characteristic. But it must not be supposed that the politics alone of Athens can be found reflected in Aristophanes; his plays furnish a perfect panorama of Greek life and institutions, bathed in the light of humorous caricature. It is better to say that what does distinguish Aristophanes, and therefore Old Comedy, is an absolute freedom of speech, which knows no bounds in respect to persons or things, and is not controlled by considerations either of truth or of decency. This feature, being possible only under the license allowed by the Dionysiac festival and also while the Athenian democratic spirit was at its height, disappears when, at the close of the Peloponnesian War, the democracy was overthrown and the pride of Athens laid in the dust.

22. The **Middle Comedy** extends from the close of the Peloponnesian War (404 B.C.) to the accession of Alexander the Great (336 B.C.), and includes two plays of Aristophanes, the *Ecclesiazusae* and the *Plutus*. This species serves as a transition from Old to New Comedy. The chorus is dimin-

ished by one-half and its functions are limited; the scenic accessories are curtailed; the *parabasis* is thrown out; the audacity of personal and political satire begins to disappear, and caricatures of literary, philosophic, and social life become prominent. Burlesques on mythology show that Middle Comedy and Epicharmus had much in common. The names of over forty poets of this school survive, but only scanty fragments of their work. Of these writers, Alexis and Antiphanes are the best known, as many as two hundred and forty-five plays being attributed to the former, and even more than this number to the latter.

23. The period of **New Comedy** covers nearly a century, from 336 B.C. to 250 B.C., — a period when the Athenians had quite lost their old-time valor and patriotic spirit, though they were still a shrewd, wide-awake, and intellectual people. The love of pleasure was the main principle of life; the Epicurean philosophy, so easily misunderstood and misapplied, was fashionable; a pagan cynicism and unbelief were prevalent; and all of these phases of life are reflected in the literature of the day.

Comedy has now almost lost the chorus, which comes to be regarded as an alien element and is practically limited in its functions to dancing and the singing of interludes. The prologue, which earlier signified all the play preceding the entrance of the chorus, now follows the example set by Euripides, and consists of a speech lying completely outside of the dramatic action. The *parabasis* has entirely disappeared, and the *agon* can no longer be clearly recognized. Further, the extravagant and audacious tone of earlier comedy has given way to refinement of thought and simplicity of style. Grotesque caricature and broad farce are no longer in keeping with the dignity of the art. Above all, instead of the mere succession of loosely connected scenes, we now find a carefully constructed plot.

Personal and political satire, though by no means extinct, have left but few traces in the New Comedy, which is essentially a comedy of manners, taking its characters from everyday life and mildly caricaturing the follies of mankind in general. These characters, however, resemble those of Epicharmus, being generic, not individual, and including such common types as the stern father, the wayward son, the coaxing *meretrix*, the learned cook, the hungry parasite, and Sir Braggadochio, the captain of mercenary soldiers. A sententious or semi-philosophic air is characteristic of the works of New Comedy, which therefore contrast strikingly with the plays of Aristophanes in the ease with which they lend themselves to quotation.

24. More than sixty poets of this school are known to us by tradition, but the most famous, as well as the most important in connection with Roman comedy, are Menander, Philemon, Diphilus, Posidippus, Apollodorus, and Philippides. Of these, **Menander**, "the star of the New Comedy," as he has been called, deserves some special attention.

Menander belonged to a literary family, being the nephew of Alexis, whom we have already mentioned as a poet of the Middle Comedy. He was an Athenian who was born in 342 B.C., and died in his fifty-second year. Theophrastus, the author of *Characters*, an extant work on social types, and a pupil of Plato and Aristotle, was one of his teachers, while Epicurus, the philosopher, was, from boyhood, his most intimate friend. The social circle in which Menander lived was thus extremely favorable for the development of his literary genius, and his first play was brought out at the early age of twenty, in the year of Demosthenes' death. The total number of his plays is said to have been one hundred and eight, but none of these survive, except in disconnected fragments. We are told that only eight times did he win the prize of comedy, being less successful than his rival

Philemon,[1] probably because the latter was a more forcible, though less refined, writer. Plautus, we know, preferred Philemon as a model, while the more fastidious Terence took most of his plays from Menander.[2]

It is unfortunate that we do not possess a complete comedy of Menander's, and cannot study at first hand his skill in the construction of a plot. But that he considered this of prime importance we may gather from the plays of his imitator Terence. A story, too, is recorded that on one occasion he said a certain play was almost ready, inasmuch as he had finished the plot and had nothing to do but write the verses. Moreover, Menander had the greatest reverence for Euripides, who, in comparison with the other famous tragedians of Greece, shows perhaps the greatest technical skill in the weaving and unravelling of plots. The plots of Euripides abound in surprises and complications; and if these are characteristic of the Terentian plays, it is chiefly due to the fact that Menander and the other writers of New Comedy had studied in the school of Euripides. How much these dramatists admired his art is well illustrated by one of Philemon's characters who says that he would gladly take his own life, if he were sure that by so doing he would be brought face to face in the other world with Euripides.[3]

In Menander's hands, comedy reflects the amusing side of everyday life. In his age the moral tone of Athens was low, and it is not surprising, therefore, that the *milieu* of a

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[1] Cf. Gell. 17. 4. 1, and Martial (5. 10. 9),—

Rara coronato plausere theatra Menandro,

[2] Quintilian (10. 1. 72) says of Philemon: *ut pravis sui temporis iudiciis Menandro saepe praelatus est, ita consensu tamen omnium meruit credi secundus.*

[3] Philemon, Frag. 130 (Kock), XL a. (Meineke). Cf. Quintilian, 10. 1. 69: *Et admiratus maxime est, ut saepe testatur, et eum* (i.e. *Euripiden*) *secutus, quamquam in opere diverso, Menander.*

play of the New Comedy should often offend our modern taste. The women who in Athens could live in the public eye were not the wives and daughters of respectable families, but those who lived outside their pale. The love sentiment, therefore, which pervades New Comedy, though often genuine, is not of a high type. Slave girls and *hetaerae*, who are supposed to be aliens, are the commonest female characters, and the story is generally built up upon the affection shown for one of these by a young man, whose father is arranging a matrimonial match between his unwilling son and the unconsulted daughter of respectable citizens. Confidential slaves play an important part, and the difficulties of the situation are finally solved by the discovery that the object of the young man's affection is, after all, a well-born Athenian maiden, whom the father is quite willing to have as a daughter-in-law. Ovid thus catalogues Menander's characters:—

> Dum fallax servus, durus pater, improba lena
> Vivent, et meretrix blanda, Menandros erit.
> (*Am.* 1. 15. 17.)

As to style, Menander is the most graceful, polished, and refined of all writers of ancient comedy. *Mundus* and *scitus* are the epithets applied to him by Propertius.[1] Quintilian (10. 1. 69) commends him enthusiastically as a master of style: *qui* (i.e. *Menander*) *vel unus, meo quidem iudicio, diligenter lectus ad cuncta quae praecipimus efficienda sufficiat: ita omnem vitae imaginem expressit, tanta in eo inveniendi copia et eloquendi facultas, ita est omnibus rebus, personis, adfectibus accommodatus.* The modern Goethe, in admiration of the cultured Athenian, says of him: "He is thoroughly pure, noble, great, and cheerful, and his grace is

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[1] Propert. (Mueller) 4. 21. 28; 5. 5. 43.

unattainable." The fragments[1] of Menander, to which recent discoveries in Egypt have made important additions, are very numerous, and abundantly illustrate the wit and sentiment of the author, though, being detached from their context, they can give us little idea of their aptness and appropriateness to particular situations. "But there is," says Mahaffy,[2] "so much of a calm, gentlemanly morality about his fragments; he is so excellent a teacher of the ordinary world-wisdom,—resignation, good temper, moderation, friendliness,—that we can well understand this popularity. He reflected, if not the best, at least the most polite and refined life of the age; and he reflected it so accurately as to draw from an admirer[3] the exclamation, "O life, O Menander, which of you has imitated the other?"

D. The Transplanting of Greek Comedy to Rome.

25. It was only fifty years after Menander's death, and twenty-three after Philemon's, that the comedy of Athens was transplanted to Rome. In 240 B.C., the year after the close of the first Punic war, **Livius Andronicus**, a freedman,—originally a Greek slave from Tarentum,—brought out at the Ludi Romani two plays, a tragedy and a comedy, written in Latin, but taken from Greek originals. Before his death in 204 B.C., Livius composed several more tragedies and a few comedies, among the latter being the *Gladio-*

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[1] The line which St. Paul has made so familiar to us,

Φθείρουσιν ἤθη χρησθ' ὁμιλίαι κακαί,
"Evil communications corrupt good manners,"

though referred by Photius and Jerome to Menander, is with more probability credited by Socrates (*Hist. Eccl.* 3. 16) to Euripides, though it may have been used by Menander.

[2] *Hist. of Classical Greek Literature*, vol. I. p 487.

[3] Aristophanes of Byzantium: ὦ Μένανδρε καὶ βίε, πότερος ἄρ' ὑμῶν πότερον ἐμιμήσατο;

lus and the *Ludius*, of which the originals are unknown. Only a few lines of these plays survive, but they are enough to show that in his dramas Livius employed Greek iambic, trochaic, and cretic measures. In his earlier work, a translation of the *Odyssey*, which was used in the schools of Rome as late as Horace's boyhood,[1] Livius had essayed the native Saturnian measure, but it is evident that he now regarded this as quite inadequate for his purpose. Cicero[2] declares that the plays of Livius are not worthy of a second reading. The old dramatist, however, should be respected as the one who paved the way for Ennius and first set Roman literature on the path it so long followed. In his own day he was very highly esteemed. In 207 B.C., he was commissioned by the state to compose a hymn of intercession to Juno,[3] and it was due to him that poets (*scribae histrionesque*) for the first time received public recognition, being allowed to form a guild and hold meetings in the temple of Minerva on the Aventine.

26. The comedies which Roman writers, following the example of Livius, took from Greek sources, are known either as *comoediae* or as **fabulae palliatae**, from the Greek *pallium* worn by the actors.[4] This species flourished for nearly a century. Its earlier representatives treated the Greek originals with great freedom, and made many concessions to popular taste, while the later writers took pride in adhering more closely to the models chosen, and in faithfully reproducing their refinement of tone, elegance of style, and artistic consistency.

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[1] Horace, *Epist.* 2. 1. 69. [2] *Brutus*, 71. [3] Livy, 27. 37.

[4] Similarly, comedies in which the scenes and personages were Roman, were styled *togatae*, or later *tabernariae* (from *taberna*, a shop), because of their more vulgar tone. The *togatae*, however, belong to the century after Livius, and their best representatives are T. Quinctius Atta and L. Afranius.

E. The Principal Writers of Palliatae.

27. Gnaeus Naevius was a close contemporary of Livius, for he served in the first Punic war, and brought out his first play in 235 B.C., when he was about thirty years of age. Unlike Livius, he was of Latin stock, but as Gellius speaks of the *superbia Campana* of his epitaph, it is generally supposed that he was born in Campania. What first directed his genius toward the drama was probably his military experience in Sicily, where, as we have seen,[1] dramatic exhibitions formed an important interest in the life of the Greek population. Naevius was bold of speech, and in the spirit of Aristophanes undertook to assail in his plays some of the Roman nobles. Rome, however, was not like Athens. The Metelli, who especially resented his attacks, had him thrown into prison (206 B.C.) — a circumstance to which Plautus alludes in his *Miles*, 211. He was released at the instance of the tribunes of the plebs, but, again offending, was compelled to retire to Utica, where he died about 204 B.C.

The fame of Naevius rests mainly on his epic poem, the *Bellum Punicum*, a work conceived in a thoroughly national spirit, which afterwards powerfully influenced both Ennius and Vergil. It was written in the Saturnian measure, doubtless because imported metres were thought to be inappropriate to a patriotic poem.

The same strong national temper is seen in the fact that Naevius invented a new kind of drama, the *praetexta*, which dealt with subjects from Roman history, such as his *Romulus* and his *Clastidium*, the latter celebrating the victory of Marcellus over the Gauls in 222 B.C. These, however, took their form from the Greek.

Naevius wrote many tragedies and comedies. The latter

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[1] See above, § 15.

were all *palliatae*, and of these we have thirty-four titles, half of them Greek and half Latin. They indicate a great variety of subject-matter, and many of them ring like the titles of Plautus' plays. The extant fragments[1] exhibit touches of political and personal spirit such as animated the Old Comedy, of keen satiric wit and shrewd powers of observation, of vigorous style and idiomatic force, together with a fondness for alliteration, a very noticeable feature in the early Latin writers. Some of these qualities, together with a proud consciousness of his position and worth as a poet, and with a sarcastic reference to the Graecizing tendencies of the day, may be illustrated by his epitaph, which, like his epic poem, is written in Saturnians: —

Ínmortáles mortáles || si forét fas flére,
Flérent dívae Caménae || Naévium poétam:
Ítaque póstqu(am) est Órcho || tráditus thesaúro
Lóquier língua Latína || oblití sunt Rómae.[2]

28. T. Maccius Plautus, the chief representative of the older Roman comedy, was a younger contemporary of Naevius, but the year of his birth is unknown. Cicero,[3] however, states that he was an old man in 191 B.C., when the *Pseudolus* was performed, and he died in 184 B.C.

The name Maccius[4] probably originated in *Maccus*, the buffoon of the *Atellanae*, which was applied to Plautus, the

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[1] Ribbeck, *Com. Frag.* pp. 5–31.

[2] In regard to the scansion of this epitaph, see Lindsay, *Amer. Jour. Phil.* vol. XIV. p. 321. A word like *inmortales* has two accents. The combinations *si-forét-fas*, *postquam est*, and *oblití sunt* are word-groups with one accent each. The last line, as given by Gellius, will not scan, but Lindsay, by simple transposition of its two halves, turns it into a good Saturnian.

[3] *De Senect.* 50.

[4] Before Ritschl's time, Plautus' name was supposed to be *M. Accius*, but the Ambrosian Ms. revealed the correct form. Leo, in *Plautinische Forschungen* (Berlin, 1895), pp. 71 ff., questions the pos-

playright, as a nickname. Very little is known about his life. Born in the Umbrian town of Sarsina, he went to Rome, where he worked in some connection with the stage, and then invested his savings in foreign trade. Returning penniless to Rome, he was employed as a laborer in a mill, but found time to write plays, which won for him both fame and profit.

All the works of Plautus are *palliatae*. Out of one hundred and thirty plays once assigned to him, the learned Varro gave twenty-one as belonging to Plautus *consensu omnium*, and nineteen more as probably genuine. These twenty-one, the so-called *fabulae Varronianae*, are in all probability the twenty which have come down to us, together with the *Vidularia*, which was lost in the Middle Ages. They are the following, given, as in the Mss., in nearly alphabetical order: —

1. *Amphitruo*, for which see § 18. It has been imitated by Molière and Dryden.
2. *Asinaria*, or comedy of the ass, broadly farcical.
3. *Aulularia*, or comedy of the miser's pot, imitated by Molière in his *L'Avare*.
4. *Captivi*, devoid of a love plot, but declared by Lessing to be the best constructed drama ever put upon the stage.
5. *Curculio*, named from the parasite, the *corn-worm*.
6. *Casina*, the coarsest of the plays of Plautus.
7. *Cistellaria*, or play of the casket; only about half is preserved.
8. *Epidicus*, with a complicated plot.
9. *Bacchides*, a clever play of intrigue.
10. *Mostellaria*, or play of the haunted house.
11. *Menaechmi*, a "comedy of errors," being the original of Shakspeare's play of that name.
12. *Miles Gloriosus*, the humorous picture of a Sir Braggadochio.
13. *Mercator*, a play of the merchant.

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sibility of the poet having had the triple name *T. Maccius Plautus*, and is inclined to regard this as a later coinage, being a combination of the two alternative names by which the poet was probably known in his life-time, viz. *T. Maccus* and *T. Plautus*.

14. *Pseudolus*, named from the cheat in the play.
15. *Poenulus*, containing a Phoenician passage.
16. *Persa*, a play in which slaves play the leading parts.
17. *Rudens*, "a sea-idyll."
18. *Stichus*, a careless composition.
19. *Trinummus*, named from the three pieces of money, for which a professional impostor is hired.
20. *Truculentus*, a broadly humorous play.

These plays show a great variety in subject-matter, characters, tone of thought, and construction of plot, due to the natural versatility of the author and the extreme freedom with which he handled his models.[1] These he abridged or extended as he pleased, and though his characters and the scenes which form the background of his plays are all Greek, yet he has introduced such a large Roman element that the Latin comedies are evidently cast in a very different mould from his Greek originals. The very titles of his plays are mainly Latin, and from Latin are taken the names of certain of his characters, *e.g.* the parasites Saturio, Peniculus, and Curculio. His personages are familiar with Rome and Italy; we find allusions to Roman customs, laws, institutions, officials, games, colonies, and contemporary history. His language, too, shows much independence of his originals. It abounds in distinctly Roman metaphors and similes, in plays on words, striking alliterations, assonances, and other peculiarly idiomatic expressions, such as cannot be the result of translation, but must belong to Plautus alone.[2] Plautus, with his fluent style, his wealth of words, and natural ease of expression, has left us the greatest storehouse of Latin popular speech, the *sermo vulgaris*, as contrasted with the artificial literary style, or *sermo urbanus*. At the same time, Plautus delights in re-

[1] Called *neclegentia* in Ter. *Andr.* prol. 20.

[2] All these points are illustrated by Sellar, *Roman Poets of the Republic*, p. 178.

producing some of the idiomatic features which he finds in the language of his originals. He imports bodily Greek words and phrases, and almost outdoes Aristophanes in coining extravagant patronymics and other derivatives, as well as grotesque mouth-filling compounds to which the Greek readily lends itself.

But assuming that Terence, *dimidiatus Menander*,[1] mirrors most faithfully the tone and *ensemble* effect of the New Comedy, we cannot suppose, in view of the great difference which the most superficial reader must detect between him and Plautus, that the earlier writer strictly confined himself to any one field. We must, indeed, believe that in the Plautine plays the author made use of all the dramatic resources within his reach. His literary activity began toward the end of the second Punic war, and it was shortly after 211 B.C., as we have seen,[2] that the *Atellanae* were introduced into Rome. It is highly probable that these popular performances suggested to Plautus much of the broad farce and audacious roguery which fill his plays. Horace, who was no admirer of Plautus, calls him a very Dossennus,

> Quantus sit Dossennus edacibus in parasitis (*Epist.* 2. 1. 173),

and the *nomen* itself of the author is plausibly derived from another stock-character in the Atellan farce, viz. Maccus, the buffoon. The careless haste which Horace criticises in the same passage —

> Quam non adstricto percurrat pulpita socco —

is probably due quite as much to the influence of inartistic popular entertainments as to the sordid motive which Horace imputes to Plautus, —

> Gestit enim nummum in loculos demittere.

The verb *percurrere*, which Horace applies in such a depreciative way to Plautus, is curiously similar in meaning to

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[1] See p. xxxix. [2] See § 9.

another, *properare*, used in a line where the context shows that the characteristic referred to meets with approval: —

> Dicitur . . .
> Plautus ad exemplar Siculi properare Epicharmi. (*Epist.* 2. 1. 58.)

Here, in his rapidity of movement (the precise force is doubtful), Plautus is said to have taken Epicharmus as a model. There is no reason to doubt this statement, but we may also bear in mind that Epicharmus, with all his refinement, was the representative of a dramatic field — Sicilian comedy — which was "essentially burlesque,"[1] being the direct outgrowth of the rude Doric farces.[2] If we are correct in assuming the presence of a large native element in Plautine comedy, it would be but natural that his plays, quite apart from any conscious imitation, should in certain respects resemble the comedies of Epicharmus.

One side of Plautus — the coarse, bantering jests, indecorous demeanor, and apparent disregard for common morality which many of his plays exhibit — is best explained by the merry *abandon* and unrestrained spirit of revelry which characterized the rustic festivals of the Romans. We have already noticed[3] the *Fescennina licentia*, which Horace tells us was so prominent a feature of these festivals, and which was thought especially appropriate on the occasion of weddings. The introduction of this element was sanctioned — if any sanction were needed — by the precedent of Aristophanes, in whose plays the Dionysiac revels explain much that is offensive to modern taste.[4]

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[1] Jevons, *Hist. of Greek Lit.*, p. 240. [2] See § 16. [3] See § 6.

[4] See § 21. That Plautus occasionally had some regard for decency and good morals is seen from the *Captivi*, in which he takes credit for composing a play *ad pudicos mores facta, ubi boni meliores fiant.* The *Captivi* is remarkable in having no love plot and no female characters. The *Trinummus* resembles it in the latter respect, while its love element is above reproach.

The personal and political abuse, which in the Old Comedy naturally accompanies its grossness, we need not expect to find in Plautus. The apparent absence of strong convictions in politics or anything else on the author's part sufficiently accounts for this; but even if it had been otherwise, the fate of Naevius would probably have deterred his younger contemporary from following in his footsteps. Plautus, however, may show the direct influence of Old Comedy in his occasional allusions to current events, in the frequent asides addressed to the audience, and especially in the *parabasis* which marks the *Curculio.* The *tragicocomoedia Amphitruo* probably belongs to the sphere of Sicilian Comedy.[1]

It is claimed by Sellar that "in the large place assigned to the 'Cantica,' which were accompanied by music and gesticulation," the Plautine plays show considerable traces of the indigenous *Saturae.* Doubtless, these exerted some influence, but it is highly probable that the *cantica* are the surviving form of the old choral songs, which embodied the original lyric element in Greek comedy. With the loss of the chorus, this element, instead of being concentrated, as before, becomes more or less scattered through the dialogue. A large portion of a play of Plautus or Terence was actually sung, or at least accompanied by music, and in Plautus the more reflective passages, especially in soliloquy-form, are presented in a variety of distinctly lyrical metres. The labored style, which often characterizes these in contrast with the easy flow of the dialogue, is probably due to the difficulty of adapting the thought to the Greek form. Terence, after one experiment, wisely abandoned the more elaborate lyrical measures.[2]

The dialogue of Plautus is rich, full, and spontaneous in

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[1] See § 18.

[2] Sellar, *Roman Poets of the Rep.*, p. 156. See, too, Moulton, *The Ancient Classical Drama*, p. 397.

its diction, proving the author to be a perfect master of the art of expression. The grammarians and critics of the republican period, who were in a much better position than their successors of imperial times to appreciate the difficulties, in respect to language, which confronted the early writers, speak of the style of Plautus in eulogistic terms. Cicero compares it with that of the best Greek poets, in exhibiting *iocandi genus elegans, urbanum, ingeniosum, facetum*:[1] and Aelius Stilo, whose opinion used to be quoted by his pupil, the learned Varro, is said to have declared that this would have been the style followed by the Muses themselves, had they spoken in Latin.[2]

As to the dramatic art of Plautus, we have already seen that Horace's judgment was distinctly unfavorable. He accuses him of being careless and slip-shod,

> Securus cadat an recto stet fabula talo (*Epist.* 2. 1. 176),

and it would be easy to bring forward evidence in support of this criticism. At the same time, he is one of the world's greatest humorists, who besides being immensely popular in his own day, has exerted a powerful influence on the literature of modern times. A noble tribute to his genius is the epitaph, in dactylic hexameters, which Gellius gives as the composition of Plautus himself:[3] —

> Postquam est mortem aptus Plautus, Comoedia luget,
> Scaena est deserta ac dein Risus, Ludus Iocusque,
> Et Numeri innumeri simul omnes conlacrumarunt.

29. Q. **Ennius** (239–169 B.C.), the chief agent in establishing Greek literary standards in Rome, was a writer of come-

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[1] *De Off.* 1. 29. 104.

[2] Quintilian, 10. 1. 99.

[3] Gell. 1. 24. 3: *epigramma Plauti, quod dubitassemus an Plauti foret, nisi a M. Varrone positum esset in libro de poetis primo.* Bährens, *Frag. Poet. Romanorum*, p. 296, assigns it to Varro himself.

dies, but in this, the least important and least meritorious sphere of his activity, scarcely a trace of his work survives. In a list of ten comic poets of Rome, given by Volcatius Sedigitus (who lived about the beginning of the first century B.C.), Ennius is assigned the last place, *causa antiquitatis.*

30. Intermediate between Plautus and Terence stands **Statius Caecilius**, an Insubrian Gaul, who was brought as a prisoner of war to Rome and there liberated. He became an intimate friend of the poet Ennius, whom he is said to have survived by only a year. Only fragments of his work are extant, but ancient critics ranked him high in the order of merit.[1] Volcatius Sedigitus, indeed, sets him first in his canon, while in Horace's day Caecilius and Terence were put on a par, —

> Vincere Caecilius gravitate, Terentius arte (*Epist.* 2. 1. 59).

As compared with Plautus, Caecilius evidently adhered more closely to his Greek models. An indication of this is the fact that of the forty titles of his plays known to us, a large majority are Greek, in the Terentian manner. Some titles are given both in Latin and Greek, while only a few, following the Plautine custom, are Latin only. To the construction of the plot Caecilius paid great attention and with marked success.[2] We are told, too, that he worked upon the feelings with sentimental scenes, and in both of these respects we find Terence following in his footsteps. The style of Caecilius, however, unlike that of Terence, was much criticised by Cicero.[3]

31. The purest representative in Latin of the New Comedy of Athens is **P. Terentius Afer.** Our knowledge of

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[1] Cf. Cic. *de Opt. Gen. Or.* 1, *licet dicere et Ennium summum epicum poetam et Pacuvium tragicum et Caecilium fortasse comicum.*

[2] Varro *ap. Non.* 374, *in argumentis Caecilius poscit palmam.*

[3] *Ad Att.* 7. 3. 10; *Brut.* 258.

his life comes mainly from Donatus, who in his commentary on Terence gives an extract from the lost work of Suetonius, *De Viris Illustribus*.[1] The year of his birth is uncertain. Terence is said to have been in his twenty-fifth year, when, in 160 B.C., he set out for Greece. This would make 185 B.C.[2] the year of his birth, and this accords with the statement that Scipio, who was also born in that year, was Terence's *aequalis*. To this date it is objected that if Caecilius died, as Jerome tells us, the year after Ennius, *i.e.* in 168 B.C., the story of Terence's reading his *Andria* to the old playwright would make Terence out as a marvellously precocious youth. However, either Jerome's statement may be incorrect[3] or the story of Terence and Caecilius apocryphal.[4]

A Carthaginian by birth, Terence was taken as a slave[5] to Rome, and there educated in the house of Terentius Lucanus, who gave him his freedom. The source of his *praenomen* is unknown, but his *nomen* comes, according to the custom, from his patron's gentile name, while his *cognomen* indicates his native country. His personal beauty, intellectual gifts, and probably the interest attaching to his foreign birth, recommended him to the circle of Scipio Africanus the Younger, with whom he became very intimate. Among his friends were also included older men of literary attainments and official rank, such as C. Sulpicius Gallus, Q. Fabius Labeo, and M. Popilius.

The coterie into which Terence was admitted belonged to the most refined and intellectual society of Rome. In the

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[1] The life of Terence, edited by Ritschl, is included in Reifferscheid's Suetonius (Leipzig, 1860), p. 26.

[2] On the date of his birth, see Hauler in his edition of Dziatzko's *Phormio*, p. 12, note 2.

[3] Ritschl adds iii and Dziatzko iiii to the words *anno post mortem Ennii*.

[4] This is the view of Sellar, *Roman Poets of the Rep.*, p. 209.

[5] He was probably captured by dealers.

Scipionic circle were to be seen the finest products of that Hellenic civilization which, by the end of the second Punic war, had made an almost complete conquest of Roman society: —

Graecia capta ferum victorem cepit (Hor. *Epist.* 2. 1. 156).

The Hellenizing of Rome, as Mommsen has graphically shown,[1] carried with it a host of evils; but it was not those citizens who were thoroughly steeped in Greek thought, and who, in their refined tastes, their love of learning, and their literary pursuits, showed the fairest fruits of Greek culture, at whose door could be laid the charge of corrupting a nation. On the contrary, these were the men who set themselves the task of improving the public taste and thereby improving the public morals; and that this result was actually accomplished is probably illustrated best by the history of the plays of Terence, which, emanating from this select group of Hellenists, faithfully reflected the refined thought and elegant style of the most polished Greek of later days. At first coldly received by the public, they gradually won their way into popular favor, and, in a quarter of a century after Terence's death, completely supplanted the plays of the coarser, more farcical, more animated, more Roman, but less artistic, Plautus.

The *Andria*, Terence's earliest play, was exhibited in 166 B.C. In connection with it is told the interesting story to which we have already referred. The author offered his play to the aediles, who directed him to take it to Caecilius for approval. The young poet presented himself to his censor when the latter was at dinner. Being meanly clad, he was told to sit down on a bench, but after reading a few lines was invited to share the couch of Caecilius, who listened to the rest of the play with profound admiration.

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[1] *Hist. of Rome*, Eng. trans., vol. II, chs. 13 and 14.

The *Hecyra*, first produced in 165 B.C., was poorly received, and did not meet with success until its third presentation, in 160 B.C. The *Heauton Timorumenos*, or *Self-tormentor*, was first performed in 163 B.C.; the *Eunuchus* and *Phormio* belong to 161, and the *Adelphoe* to 160. In this last year Terence went to Greece, probably with the intention of gaining further insight into the Greek life which was depicted in his plays. In Greece he made translations of a number of Menander's plays, but in 159 B.C. died, while on the point of returning home. The cause of his untimely death is uncertain. Though Porcius Licinus says he died penniless, yet another account tells us that he left twenty acres of gardens on the Appian Way, and that his daughter married a Roman knight. In appearance Terence is said to have been *mediocri statura, gracili corpore, colore fusco.*

With two exceptions — the *Hecyra* and the *Phormio* — the plays of Terence are based on comedies by Menander. In adapting these, the Latin dramatist aimed at an artistic reproduction of the tone and thought of his Greek originals. The purely Roman element, which is so prominent in Plautus, but which ill accords with the professedly Greek background, is to be excluded from a sphere into which, by the rules of art, it can claim no right of admission. A play of Terence, therefore, notwithstanding the purity of its Latin style, is but a Greek play written in Latin. Its title is Greek, and it portrays the life, not of contemporary Rome, but of Athens a century and a half earlier. Such reflections of distinctly Roman thought and manners as are to be found occasionally in Terence, are obviously due to an unconscious departure from his rule.[1]

Yet it would be unjust to Terence to suppose that his plays are mere translations. Rather, they are adaptations, which, while following the general line of thought taken

[1] See notes on 771, 891.

by the originals, admitted of considerable freedom both in verbal rendering[1] and in plot-construction. In the development of Roman comedy, the tendency since the days of Naevius and Plautus had been in the direction of a closer imitation of the Greek originals. In the school of **Lanuvinus**, this tendency seems to have reached the extreme antithesis to the freedom in which Plautus indulged. Lanuvinus, we are told,[2] adhered so literally to his originals that he made poor Latin plays out of good Greek ones, and this *obscura diligentia* (*Andr.* prol. 21)—extreme precision with resulting obscurity—is seized upon by Terence as the main characteristic of his opponent's school. To those who held with Lanuvinus that a Greek original should be reproduced in its integrity, without alterations, the practice adopted by Terence, even in his earliest comedy, of combining scenes from different originals, was naturally very offensive,—*contaminatio* they called it in derision. Terence, however, justifies the practice on the ground that it harmonizes with the freedom indulged in by his famous predecessors.[3] Doubtless Terence's real aim in thus mixing plays was to gain variety of interest, curtail the lengthy speeches of Greek

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[1] A comparison of the extant fragments of Menander's plays and the parallel passages in Terence shows many differences in the presentation of similar ideas; see notes on *Andr.* 427, 555, 611, 716, 805.

[2] Qui béne vortendo et eásdem scribendó male
Ex Graécis bonis Latínas fecit nón bonas.
(*Eun.* prol. 7 and 8.)

The view that the "poetical canon" of Lanuvinus "was a close imitation of the earlier Latin comedians" will not bear examination. Thus Ashmore, Introd. to *Adelphoe*, p. xxxiii.

[3] The evidence at our disposal does not enable us to affirm that Naevius and Plautus employed *contaminatio* in the specific sense in which the word is used in Terence; cf. Götz, *Acta Soc. Lips.* 6. 310, 315. Plautus, of course, showed *neclegentia* in reference to his originals, and, perhaps, all that Terence implies in *Andria*, prol. 20 and 21, is that his use of *contaminatio* was of a piece with this *neclegentia*.

comedy, and secure greater complexity of plot. It is obvious, however, that *contaminatio* could be employed only in the case of originals with similar plots. Terence admits that he has employed *contaminatio* in connection with the *Andria*, *Eunuchus*, and *Adelphoe*. In the case of the *Adelphoe*, the two plays drawn upon are by different poets, Menander and Diphilus. The *Hecyra* is perhaps similar, in having a portion of Menander's Ἐπιτρέποντες engrafted upon the Ἑκυρά of Apollodorus.[1]

Our knowledge of Terence's practice of *contaminatio* is gained from the prologues to his plays. These prologues bear considerable resemblance to the *parabases* of Old Comedy.[2] The latter, it is true, found a place in the body of the play,[3] while Terence's prologue lies completely outside of the play proper. In both cases, however, the speaker addresses the audience in the name of the poet, just as is done in the modern prologue. The subject-matter of the old *parabases*, as is to be expected, is more varied than that of the Terentian prologue, for the former deal with topics of both public and private interest, while Terence limits himself to a discussion of hostile criticism or of circumstances attending the representation of his plays. The prologues to the *Hecyra* explain the previous failures of that play, but all the other prologues deal mainly with the strong opposition encountered by the young poet. It is evident that Terence was looked upon as an innovator, who was disregarding the canons set up by a school[4] of criticism of which Luscius Lanuvinus was the chief representative.

The contemporary criticism of Terence's art became more

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[1] Cf. Dziatzko, *Rhein. Mus.*, vol. XXI, p. 80 ff.

[2] See § 20.

[3] It commonly appears, however, when the plot is practically worked out. See § 20.

[4] Cf. the plural *isti*, *Andr.* prol. 15, and *istorum*, *ib.* 21; *advorsarios*, *Ad.* prol. 2; *isti*, *ib.* 15; *illi*, *ib.* 17.

bitter and personal as fresh plays appeared, and to this criticism Terence shows himself very sensitive. His ill-wishers — *isti malivoli* — claimed that his plays were feeble in sentiment and style, —

> Tenui ésse oratióne et scripturá levi[1] (*Phorm.* 5);

that Terence was an upstart in the literary profession, who was dressed in borrowed plumes, —

> Repénte ad studium hunc se ádplicasse músicum,
> Amícum ingenio frétum, haud naturá sua (*Heaut.* 23);

and finally, that he was guilty of plagiarism (*Eun.* 23 f.).

In regard to the last count, it is interesting to learn that this serious charge of *furtum*[2] has no reference to the Greek originals employed, but only to earlier Latin poets. Professional etiquette demanded that when a writer had turned a Greek play into Latin, that play should be considered his peculiar property. To this charge Terence pleads 'not guilty,' either claiming that he was ignorant of any previous use of the play, or proving that his own was entirely new.

The story that Terence's plays were either wholly or partly composed by some of his noble friends, —

> Nam quód isti dicunt málivoli, homines nóbilis
> Hunc ádiutare adsídueque una scríbere (*Ad.* 15), —

was firmly believed by many ancient writers,[3] mainly, we may suppose, because it was precisely the kind of story that Terence could not well refute, inasmuch as it was favorable

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[1] For the meaning of *oratione* and *scriptura*, see note on *Andr.* 12.

[2] *Eun.* 28 ; *Ad.* 13.

[3] Cf. Suetonius (Reifferscheid), p. 30 ; also Cic. *ad Att.* 7. 3. 10, *Terentium, cuius fabellae propter elegantiam sermonis putabantur a C. Laelio scribi;* Quint. 10. 1. 99, *licet scripta ad Scipionem Africanum referantur.*

to his friends and patrons and probably contained a fraction of truth. The foreign-born poet, with his limited experience of the world, was doubtless glad to accept the advice and suggestions of the cultured and high-bred members of the Scipionic circle. He wisely contents himself with treating this charge as one that is highly complimentary to himself, since it admits that he enjoys the favor of the most eminent and popular citizens of the state: —

> Eam laúdem hic ducit máxumam, quom illís placet,
> Qui vóbis univórsis et populó placent,
> Quorum ópera in bello, in ótio, in negótio
> Suo quísque tempore úsust sine supérbia.
>
> (*Ad.* 18–21.)

The most serious criticism of Terence is that which deals with the essential qualities of his published work. He was accused of poverty of thought and shallowness of style. This view finds some support in the well-known epigram of Julius Caesar, who, in addition to his other great qualities, was an excellent literary critic: —

> Tu quoque tu in summis, O dimidiate Menander,
> Poneris, et merito, puri sermonis amator.
> Lenibus atque utinam scriptis adiuncta foret vis
> Comica, ut aequato virtus polleret honore
> Cum Graecis, neve hac despectus parte iaceres !
> Unum hoc maceror ac doleo tibi deesse, Terenti.

In these lines Caesar lays his finger upon the weak point in Terence's art. He deplores the fact that the dramatist was deficient in one important respect, the *vis comica.* Certainly, when we compare Terence with Plautus, we find that he lacks the variety and vivacity, the rich drollery and boisterous fun, the many improbabilities and startling surprises, the sportive imagination and exuberant flow of language which characterize his predecessor.

And yet, unless we are prepared to adopt the view that

all good comedy must conform to one type, we may claim for Terence that in the refined comedy of daily life, the comedy of manners, he possesses certain excellences quite foreign to Plautus, in some of which no later dramatist has ever been found superior.

The quality in which Terence mainly excels is his **artistic finish**, — the quality recognized by the critics of Horace's day as his distinguishing feature,[1] — which is the more remarkable when we consider how many years lie between him and the polished writers of the Augustan age. For a Roman writer of the second century B.C. to conceive a high ideal of literary art in connection with a sphere of popular amusement is remarkable enough; but for such a writer to realize perfection in artistic form is evidence of no little genius. The purity of his style commended him to the most fastidious critics of Rome. Cicero, who often quotes him in his essays and speeches, and otherwise furnishes plentiful evidence of his influence,[2] gives happy expression to his admiration for this virtue, as well as for his moderation of tone and agreeable charm of diction, in the following epigram: —

> Tu quoque, qui solus lecto sermone, Terenti,
> Conversum expressumque Latina voce Menandrum
> In medium nobis sedatis motibus effers,
> Quiddam come loquens atque omnia dulcia dicens.

Caesar speaks of him as *puri sermonis amator,* and Quintilian, notwithstanding his depreciation of Roman comedy in general, characterizes his plays as *elegantissima.*[3] The sustained purity and thoroughly idiomatic flavor of his diction have satisfied the best Latinists of every age. This graceful ease of refined conversational style, which is character-

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[1] See § 30.
[2] Cf. notes on *Andr.* 68, 117, 126, 141, 211, 226, 265, 442, 650, etc.
[3] Quint. 10. 1. 99.

istic of the prose of Plato and the verse of Menander, Terence managed to import for the first time into Latin a century before Cicero wrote any of his extant *Epistles*.

But excellence of style is not the only artistic feature of Terence's plays. In the delineation of his characters the author shows fine discrimination and taste. To be sure, they are less vividly outlined than are those of Plautus, and it is somewhat confusing to find the same names figuring in different plays. But in the analysis of the finer shades of character, in the blending of motives and in consistency of portrayal, Terence shows the utmost dramatic skill.

In the construction of Terence's plays the incidents and scenes follow one another in smooth and harmonious order, and contribute logically and naturally to the development of the plots. The latter, though somewhat monotonous, are skilfully worked out, and, as compared with those of the Plautine plays, usually show more complexity, due partly to the systematic use of contamination. Thus the main action is regularly attended by an underplot, as in the *Andria* the intrigue of Pamphilus and Glycerium is accompanied by the love of Charinus for Philumena. Yet the fundamental dramatic law — the law of unity of action, or *l'unité d'intérêt*, as the French critics call it — is faithfully observed in every Terentian play.

The subjects of Terence's plots are of course the stock-subjects of New Comedy, but are more limited in range than those of Plautus. The principal *motif* is that which has ever since held sway in the drama, — the sentiment of love; and this, so far as the lower moral tone of Athenian life allowed, is treated in a manner approaching the modern fashion. The genuine affection of a young man for a girl, who is dowerless or a social outcast, or even a slave, encounters paternal opposition, which finally disappears on the girl's turning out to be free-born or a long-lost daughter of

respectable citizens. Such a subject Terence can handle with perfect propriety, and invest with considerable romantic glamour, and of this the best illustration is afforded by the *Andria*.

32. In addition to those already mentioned, a few other comic poets are included in the canon of Volcatius Sedigitus,[1] but little is known about them. Turpilius, the seventh on the list, is represented by thirteen titles, all in Greek. He composed *palliatae* only in his earlier life; for half a century before his death, in 103 B.C., the production of *palliatae* had ceased, and such of them as were afterward exhibited were the stock plays of the old poets.[2]

Since we possess the works of only two comic poets of Rome, it is impossible to determine how reasonable is the verdict of Sedigitus, in whose judgment Terence deserves only the sixth place of honor: —

> Multós incertos cértare hanc rem vídimus,
> Palmám poetae cómico cui déferant.
> Eum meó iudicio errórem dissolvám tibi,
> Ut, cóntra si quis séntiat, nil séntiat.
> Caecílio palmam Státio do mímico;
> Plautús secundus fácile exsuperat céteros;
> Dein Naévius, qui férvet, pretio in tértiost;
> Si erít quod quarto détur, dabitur Lícinio.
> Post ínsequi Licínium facio Atílium;
> In séxto consequétur hos Teréntius;
> Turpílius septimúm, Trabea octavum óptinet;
> Nonó loco esse fácile facio Lúscium;
> Decimum áddo causa antíquitatas Énnium.[3]

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[1] See § 29.

[2] As the *palliatae* lost favor, other forms of the comic art came more into vogue, such as the *togatae*, *Atellanae*, and the *mimes*.

[3] Aulus Gellius, 15. 24.

II.

THE PLOT OF THE ANDRIA.

33. The *Andria*, or *Maid of Andros*, takes its name from the heroine Glycerium, who has had a peculiar history. She was born in Athens, but in her infancy her father Chremes, when about to take a journey into Asia, had left her in charge of her uncle Phania. Some time later, desiring to escape from warfare, Phania set out with his niece to join the absent Chremes. Their ship was wrecked off Andros, but Phania and Pasibula, as she was then called, being rescued, were hospitably received by a citizen of the island, who, on Phania's death, which occurred shortly afterward, adopted the child, changed her name to Glycerium, and brought her up with his own daughter Chrysis. On her father's death, Chrysis went to Athens, accompanied by her reputed sister, now a very beautiful young woman.

In Athens, at the house of Chrysis, Pamphilus, son of Simo, fell desperately in love with Glycerium. Afraid to ask his father's consent, he could not marry her, though he treated her as his wife. In this attitude toward her he was confirmed, when not long afterward Chrysis, on her deathbed, solemnly commended Glycerium to his care.

But the course of love was not to run smooth. Chremes had a second daughter, named Philumena, born since the disappearance of Pasibula, and as he was anxious to see her well settled in life, he arranged with Simo a marriage between his daughter and Pamphilus, of whom he had heard nothing but good reports.

A touching scene at the funeral of Chrysis revealed to Simo and the rest of the world Pamphilus' affection for Glycerium, whereupon, much to Simo's disappointment, Chremes broke off the proposed match. It is at this point that the action of the play begins.

Simo, pretending that there is no obstacle to the marriage between his son and Philumena, orders Pamphilus to make ready for an immediate wedding. His main object is to secure a good reason for reproving his son, should the latter refuse. At the same time, in case Pamphilus should acquiesce in his wishes, he hopes to prevail upon Chremes to give his consent. Pamphilus is, of course, inclined to disobey, but Davus, discovering that Simo does not seriously contemplate the marriage, persuades Pamphilus to profess obedience to his father's command, assuring him that such a course is perfectly safe, inasmuch as Chremes will certainly refuse his daughter's hand.

It so happens that one Charinus is in love with Philumena, but hears with dismay that she is to marry his friend Pamphilus. The latter has to assure Charinus that he will do his best to put off the marriage.

Meanwhile a child is born to Pamphilus and Glycerium. Simo hears of the event, but is supported by Davus in the belief that it is all a scheme, devised by Glycerium and her friends, to prevent Chremes granting his consent. The latter, however, knowing nothing about the baby, unexpectedly yields to the repeated solicitations of Simo, who, seeing no further obstacle to the wedding, is highly elated. On the other hand, Pamphilus, Charinus, and Davus are plunged into despair. Charinus accuses Pamphilus of base treachery, and Pamphilus throws the responsibility of their misfortunes upon Davus, who, as a last resort, devises an ingenious scheme. Directing Glycerium's maid, Mysis, to lay the baby at Simo's door, he takes advantage of Chremes' approach, and cleverly pretending to regard her as the agent of villanous impostors, makes her declare in the old gentleman's hearing that the baby belongs to Pamphilus.

Chremes is convinced, and by again renouncing the match draws upon Davus and Pamphilus the full force of Simo's wrath. Harmony is restored only by the intervention of

an Andrian citizen, Crito, a cousin of Chrysis, who is familiar with the early history of Glycerium, and leads Chremes to recognize in her his long-lost daughter Pasibula. Thus are removed all objections to her marriage with Pamphilus, who, together with Davus, is restored to Simo's favor.

34. It will thus be seen that the plot of the *Andria* is somewhat intricate. The principal cause of trouble lies in ignorance as to the parentage of Glycerium, and there is much dramatic irony in the attitude which her father and Simo assume toward her before her identity is discovered. Deception, a rich source of complication, plays a large part in the action. Pamphilus deceives his father first by carrying on a secret intrigue, and later by professing a willing obedience to his wishes. Simo deceives his son by pretending that a marriage is arranged, when it has really been broken off, and Davus is driven to his wit's end in inventing schemes for deceiving Simo and Chremes. The entanglement which results from the crossing of these several threads is easily set right, when the fundamental error is corrected, and it is discovered that Glycerium stands on the same social and family footing as Philumena.

35. In the course of the development of this plot, there are many minor features, worthy of special study, to which attention is called in the notes. The main underplot found in the *Andria*, the love of Charinus for Philumena, is apparently original with Terence. Donatus, in speaking of Charinus and his slave Byrria, at the opening of the second act, says: *has personas Terentius addidit fabulae, nam non sunt apud Menandrum.* This is interesting, showing, as it does, that Terence felt himself at liberty to enlarge the original plot by adding not merely scenes from other plays, but also characters of his own creation. Though Charinus is not essential to the *Andria*, yet he appears in no less than six scenes, and Byrria in two. Donatus thinks that the reason

why Terence introduced Charinus was the fear that it would be too harsh[1] to leave Philumena without a husband. More probably, Terence merely wished to increase the complexity of the plot. It is to be observed that he did not introduce Philumena herself, as a modern dramatist would certainly have done.

36. As for *contaminatio* in the *Andria*, this is practically confined to the first scene of the play. The Epicurean sentiment found in 959 ff. was taken, we are told, from Menander's *Eunuch;* but the only complete scene which we know to be due to *contaminatio* is the opening one. This comes from Menander's *Perinthia*, which in the first scene closely resembled Menander's *Andria*. The latter, however, opened with a soliloquy; the *Perinthia*, with a dialogue between the old man and his wife. For the wife Terence substituted the freedman Sosia, perhaps because to the Romans it would have seemed less natural to discuss with a matron a young man's *amour*. Sosia, it will be noticed, never appears again, being merely what the Greeks called a *πρόσωπον προτατικόν*, or introductory character, like Philotis and Syra in the *Hecyra*, and Davus in the *Phormio*, and brought in mainly to give clearness and variety to the opening narrative.

37. Roman comedies were sometimes classified, according to the degree of vivacity which distinguished them, into *motoriae*, *statariae*, and *mixtae*.[2] The *motoriae* were full of movement, the *statariae* were quiet in tone, and the *mixtae* partook of both these features. The plays of Plautus are for the most part *motoriae;* those of Terence, *mixtae*.[3]

The *Andria* represents Terence's normal style, and is a *fabula mixta*. Only in two or three scenes is there much lively action; *e.g.* Act I, Scene 5, where Pamphilus is in

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[1] *Ne τραγικώτερον fieret.*

[2] Euanthius, *De Com.*, p. 7 R.

[3] The *Phormio*, however, is a *motoria*, and the *Heauton* a *stataria*.

great distress of mind; Act II, Scene 2, where Davus rushes in with the news that no wedding is contemplated; and especially Act IV, Scene 4, where Davus nearly drives Mysis into a state of frenzy. The dialogue, however, is always terse and animated, the narrative at times very picturesque, and the situations exhibit much sentimental pathos. Simo's story in the first scene is praised by Cicero[1] as a descriptive masterpiece. Other passages of singular vividness are the charge of Chrysis on her death-bed (282–298), and Davus' recital of his observations at Chremes' house (353 ff.). For excellent specimens of refined and sprightly dialogue, see Act II, Scene 6; Act III, Scene 3; and Act V, Scene 3.

III.

THE CHARACTERS OF THE ANDRIA.

38. The characters in the *Andria* are distinctly and consistently portrayed. The young man Pamphilus has a companionable and complaisant disposition, which is well described by Simo in his conversation with Sosia (62–68). Pamphilus, however, is much more sentimental than Simo had supposed. He has a genuine respect for his father, and desires to submit to his will, but his love is strong enough to make him thoroughly true to the object of his affections. In no other respect, however, is Pamphilus a strong character. He shows indecision (264), is afraid to confess his passion to an indulgent parent, relies upon a slave's judgment rather than his own (336), and, in accordance with the knave's advice, deceives his father by a lie (420).

Simo, however, is more at fault than the son. He takes no steps to protect Pamphilus from the temptations to which he is exposed, but is content to let him "have his fling," believing that, in accordance with his general char-

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[1] Cicero, *De Oratore* 2. 80. 327 ff. See especially *Andr.* 117–136.

acter, he will do nothing in excess. He is an easy-going man, indulgent to his son, whose welfare he earnestly desires, and a good master to his slaves (36). Unfilial conduct cuts him to the quick (869), and deception he cannot tolerate (902). For this he bitterly reproaches his son (872 ff.), and severely punishes his slave (865). He is no match for cunning, and though, at one stage, he gets the better of the wily Davus, yet he is ignorant of the fact, and with ingenuous candor confesses to the slave his attempt to take him in. Though usually polite and suave in his dealings with others, yet if his suspicions are aroused he can be curt and even rude to strangers (908). His prevailing good-temper (175), however, wins the day, if, notwithstanding the disobedience of others, happy results are finally secured (948, 956).

Chremes plays but a small part in the play. He is a good friend to Simo, and a fairly good father to Philumena, whom he wishes to see well married. Yet though he recognizes the risk of experimenting with a daughter's happiness, he consents to her marriage with a man of doubtful character, in the hope of reforming her husband (572). His gentle and forgiving disposition is seen in the way that he pleads with an angry father for an offending son (868, 894, 901, 903).

Charinus, the friend of Pamphilus, figures only as the lover of Philumena, to secure whom is the sum total of his ambition (306). Mistrust of his friend is but a temporary result of apparent treachery (643 ff.). He soon realizes the true position of Pamphilus, whose unhappiness, he admits, is equal to his own (702).

Crito is a good, honest soul, who would not wrong Glycerium, even though the law is on his side. His character is well described in the line (857), —

Trístis veritás inest in vóltu atque in verbís fides.

Davus, the *fallax servus*, is probably the most interesting character of the *Andria*. He is a bold and ingenious schemer, an abettor in an evil course (192), very impertinent to his master, and ready to do him an ill turn (162), yet not without many good points. He is brave, and knowingly runs the risk of severe penalties (210 ff.); he displays great eagerness and activity (355); he is devoted to his master's son, and, when his plans miscarry, he admits his defeat and proposes the penalty due (621). In his encounters with Simo he shows much cleverness in repartee, and his ability to assume an air of injured innocence is very amusing (504).

Sosia, who is a mere foil for Simo in the opening scene, has been a faithful slave, and is now regarded as a safe confidant. He merely echoes his patron's words, throwing in an occasional wise saw.

Byrria, the confidential slave of Charinus, has a low mind, and can be very impudent to his master (316, 428 ff.). Mysis is a simple, kindly creature, who is as dull of comprehension as Davus is clever. She is devoted to her mistress, and treats her with affectionate regard (685). Lesbia is said to be careless and fond of tippling (229); after the fashion of her kind, she loves to gossip (459), and issues her orders with a professional air. Glycerium, a modest, beautiful, and affectionate girl, becomes known to us only through the descriptions of others.

IV.

MODERN ADAPTATIONS OF THE ANDRIA.

39. The *Andria*, like most of Terence's plays, has been adapted to the modern stage. Some of its scenes are reproduced in the *Foundling*, by Edward Moore (1712–1757). It has also been imitated by the French dramatist, Michel Baron, in his *Andrienne*, and by Sir Richard Steele (1672–

1729) in his *Conscious Lovers*. An interesting and profitable study, illustrative of the differences between ancient and modern comedy, may be found in a comparison between the *Andria* and the *Conscious Lovers*.

V.

DRAMATIC ENTERTAINMENTS.

40. At Rome, plays were commonly exhibited at certain annual festivals, as well as on special occasions, such as the funeral of a distinguished man, the celebration of a triumph, or the dedication of a public building. Of the annual festivals, the *ludi Romani* (called also *magni* and *maximi*), celebrated in September in honor of Jupiter, were the most important. The *ludi Megalenses*, held in honor of Cybele, took place in April. These, like the *ludi Romani*, were under the direction of the curule aediles. The plebeian aediles superintended the *ludi plebeii*, given in November, and the *praetor urbanus* had charge of the *ludi Apollinares*, held in July.

It is interesting to note that Terence exhibited his plays for the first time at the more aristocratic festivals, which were in the hands of the curule aediles.[1]

We learn from the *didascaliae* and Donatus that the plays of Terence were brought out during the life of the poet, as follows: —

Andria	at the *ludi Megalenses*,	166 B.C.
Hecyra	" " "	165 B.C.[2]
Heauton timorumenos	" " "	163 B.C.
Eunuchus	" " "	161 B.C.

[1] The *didascaliae* name the Junii, Julii, Aemilii, Fulvii, Cornelii, Valerii, and Postumii, men who were of the same social set as Africanus, Laelius, etc. See Karsten, *Mnemosyne*, vol. 22 (1894), p. 181.

[2] This presentation was a failure, and the play was withdrawn.

Phormio . . .	at the *ludi Romani*,	161 B.C.
Hecyra	" *ludi funerales of Aemilius Paulus*,	160 B.C.[1]
Adelphoe . . .	" " " " "	160 B.C.
Hecyra	" *ludi Romani*,	160 B.C.[2]

A careful study of the prologues, however, will show that not only the *Hecyra*, but also the *Andria* and probably the *Heauton*, *Eunuchus*, and *Phormio*, must have been brought out more than once in the poet's lifetime. The *Andria* and the *Hecyra* originally had no prologue, and the extant prologues to these plays were written by Terence for a second or third performance, not for the first.[3]

VI.

DIVISION OF PLAYS INTO ACTS AND SCENES.

41. No division of plays into acts was recognized by the writers of *fabulae palliatae*. Such a system was foreign to the Greek originals, and very few traces of it are found in

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[1] Second, but unsuccessful, presentation.

[2] Third, and successful, presentation.

[3] After reviewing all the evidence afforded by the prologues, Karsten concludes that the following representations took place in Terence's lifetime: —

1.	*Andria* . .	without a prologue, at the *ludi Meg.*, 166 B.C.
2.	*Hecyra* . .	without a prologue, at the *ludi Meg.*, 165 B.C.
3.	*Heauton* .	with the first prologue, at the *ludi Meg.*, 163 B.C.
4.	*Andria* . .	with the prologue, 162 B.C.
5.	*Eunuchus* .	with the prologue, at the *ludi Meg.*, 161 B.C.
6.	*Heauton* .	with the later prologue, at the *ludi Apoll.*, 161 B.C.
7.	*Phormio* .	with the first prologue, at the *ludi Rom.*, 161 B.C.
8.	*Adelphoe* .	with the prologue, at the *ludi fun.*, 160 B.C.
9.	*Hecyra* . .	with the first prologue, at the *ludi fun.*, 160 B.C.
10.	*Hecyra* . .	with the second prologue, at the *ludi Apoll.* or *Rom.*, 160 B.C.
11.	*Phormio* .	with the later prologue, at the *ludi Rom.* or *pleb.*, 160 B.C.

the Mss. of Plautus and Terence. A performance was regularly continuous; but as intermissions were occasionally required for technical reasons, such as an actor's changing his costume, or resting from his exertions, these pauses in the action were filled in with flute music, at the discretion of the manager (cf. Plautus, *Pseudolus*, 571). The expression *primo actu placeo*, in the prologue to the *Hecyra* (39), means no more than *in prima fabula.*

The Latin comedies were first divided into acts by the editors of the sixteenth century, who doubtless followed the statements of Donatus, *e.g.: haec etiam ut cetera huiuscemodi poemata quinque actus habeat necesse est choris divisos a Graecis poetis* (*praef. Adelph.*). The five-act division upon which Donatus here insists is probably founded on the principle laid down by Horace: —

> Neve minor neu sit quinto productior actu
> Fabula, quae posci vult et spectata reponi. (*Ars Poet.* 189.)

But Horace is dealing only with tragedy, and is following some rule, possibly of Alexandrian origin, based on the normal structure of a Greek tragedy, which consisted of three *episodes*, separated by choral songs, in addition to prologue and epilogue. Yet some Greek plays have as many as six episodes.

The word *actus* is often used by Cicero of the parts of plays, and as in one passage (*Verr.* 2. 2. 6. 18) he speaks of the *quartus actus*, he probably knew of the five-act division. However, a triple division is more familiar to him, and in one letter he urges his brother, now in the third and last year of his office, to follow the example of good poets and careful actors, who make their third act their very best, *perfectissimus atque ornatissimus* (*ad Q. Fr.* 1. 1. 16. 46). Probably in Cicero's time it was the custom to observe three *regular* pauses in the action, and fill these with musical in-

terludes.[1] The three divisions thus created would include the *expositio* or explanation of the situation presented, the *involutio* or development of the plot, and the *evolutio* or *dénouement*.

42. The only division of a play recognized by Plautus and Terence was into scenes, a new scene occurring regularly on the exit or entrance of one or more characters. If, however, after any exit there is a dialogue or soliloquy of but a few lines, the new scene will not begin before the entrance of another character. In Terence a new scene may begin in the middle of a line, the action running on without a break (cf. *Andr.* Act III, Scene 4). At the head of each scene, the Mss. give the names of the characters appearing therein, even if they already appeared in the previous scene.

VII.

THE ACTORS AND THEIR COSTUMES.

43. In Old Attic Comedy the number of actors was limited to three.[2] These three formed a troupe, while the chorus, which might be regarded as a fourth actor, was an independent body. Of course, mute characters were also freely employed. When the chorus disappeared, the number of actors was probably increased. Certainly on the Roman stage the number was usually more than three, for of the extant comedies, in only two, the *Cistellaria* and *Stichus* of Plautus, would three actors suffice. The *Andria* probably required seven, who took the parts respectively of Simo, Davus, Chremes, Pamphilus, Charinus, Mysis, and Crito. The remaining parts (those of Sosia, Byrria, Dromo, Gly-

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[1] The traditional division into acts (as well as scenes) is retained in the text for the sake of convenience of reference.

[2] See Haigh's *Attic Theatre*, p. 253.

cerium, and Lesbia) could easily be distributed among the seven, the actor who impersonated Pamphilus taking (*e.g.*) the part of Sosia.[1] The leading rôle, according to Donatus, was Simo's; the second, that of Davus; and the third, Chremes'. In Terence's day, the female characters were impersonated by men. Women, however, acted in the mimes, and in the time of Donatus performed in *palliatae* as well.

44. The troupe of actors (*histriones* or *actores*), who were usually slaves (for acting was considered beneath the dignity of a free-born Roman), was under the direction of a freedman, known as the *dominus gregis*, who, as a rule, played the leading rôle. Livius Andronicus was his own manager, acting in his own plays, but it was otherwise with Plautus and the other dramatists. Terence's theatrical manager was L. Ambivius Turpio,[2] of whose acting Cicero (*de Senectute*, 14. 48) represents Cato as speaking with approbation: *Turpione Ambivio magis delectatur, qui in prima cavea spectat, delectatur tamen etiam, qui in ultima.*

The manager served as an intermediary between the poet and the *ludorum datores.* He bought the plays to be performed, and assumed the necessary financial risk in connection with their exhibition. On the other hand, the givers of the games rewarded the *dominus* according to the success of the performance. Doubtless they often nominated the poet whose plays they desired to have performed. Plays once presented seem to have become the property of the *dominus*, and belonged to his company's repertoire.[3] The

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[1] See Hodermann, *De Actorum in Fabulis Terentianis Numero et Ordine*, *Neue Jahrb. für Phil.* 1897, vol. 155, pp. 61–71.

[2] The L. Hatilius Praenestinus mentioned in the *didascalia* of the *Andria* belongs to a later date than L. Ambivius Turpio, and was probably the manager when the play was exhibited some years after Terence's death.

[3] On this subject, see Dziatzko in *Rhein. Mus.*, vol. XLIX (1894), pp. 559–576.

costumes and stage-outfit necessary for a performance were furnished by a purveyor (*conductor* or *choragus*[1]).

45. In the *palliatae*, the actor's dress consisted mainly of a tunic and an outer mantle. The former was a short garment for slaves, but for free-born characters and courtesans a long one with sleeves. The outer mantle was usually the long *pallium* of the Greeks, but certain characters, such as young men and professional soldiers, wore the short *chlamys*. The old were generally attired in white, the young in bright hues. The mantle of the courtesan was saffron-colored, that of the *leno* variegated. Old men carried crooked staves, travellers commonly wore the *petasus* or *causia*,—a large hat with a broad brim,—and soldiers appeared with helmets and long swords. The *soccus*, or loose slipper, used in comedy, corresponded to the *cothurnus*, or buskin, of tragedy.

46. That masks were not yet used in the time of Terence may be inferred from such a passage as *Phorm.* 210 ff. They were introduced either by Roscius, the great actor of Cicero's day, or by Cincius Faliscus, and Minucius Prothymus, theatrical managers of uncertain date. Instead of masks, the early actors used wigs of various colors,—white for old men, black for the young, and red for slaves. Beards, rouge, and chalk were also employed to produce various effects.

VIII.

THE THEATRE AND CONDITIONS OF REPRESENTATION.

47. For a long time only temporary structures for theatrical purposes were permitted in Rome. A wooden stage (*proscaenium*), closed in the rear by a wooden partition (*scaena*), was built near the foot of a hill, the slope of which served as the pit (*cavea*) or place for the spectators, who

[1] The *choragus*, according to Mommsen, was the same as the *dominus gregis* (*Hist. of Rome*, Eng. trans., vol. II, p. 502).

had to sit on the bare ground. The level space between the *cavea* and the *proscaenium* was reserved for officials, senators, and other people of distinction. In 179 B.C., a small stage of stone was erected near the temple of Apollo, presumably for use in the *ludi Apollinares;* but though public interest in the drama was now increasing, so that in 174 B.C. the censors allowed the maintenance of a stage to be a charge on state funds, yet in 155 B.C., shortly after the death of Terence, we find that the senate, following the advice of P. Scipio Nasica, prohibited the building of a permanent stage. But this victory for the old conservative spirit of Rome was short-lived. In 145 B.C. Mummius, in celebrating his conquest of Greece, had plays performed in a complete theatre, provided not only with stage-platform and walls, but also with seats in the regular auditorium. Even this structure was made only of wood, and was torn down after the celebration. The first permanent theatre in Rome was not erected until nearly a century later, when in 55 B.C. the stone theatre of Cn. Pompeius was dedicated,[1]—a building capable, it is said, of accommodating forty thousand spectators[2] (Pliny, *N. H.* 36. 115). The famous theatre of Marcellus, of which imposing ruins still remain, was built in 13 B.C.

48. The dramatic scenery in the time of Terence was very simple. Artistic decorations for the stage were introduced in the aedileship of Claudius Pulcher (99 B.C.), and not before 79 B.C. was there a shifting of the scenes. The scene in a Terentian play is invariably a street in Athens, showing three houses. In the *Andria*, the centre house is Simo's, while on either side are those of Glycerium and Charinus. The side-walls did not extend as far as the *scaena*, and so

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[1] For structural details of a Roman theatre, see Opitz, *Das Theaterwesen der Griechen und Römer*, p. 120 ff.; Barnett, *The Greek Drama*, p. 103; Harper's *Classical Dictionary*.

[2] This, however, is a much exaggerated statement. See Lanciani, *The Ruins and Excavations of Ancient Rome*, p. 459.

allowed exits, that on the spectators' right being supposed to lead to the centre of the city, the opposite one to the harbor and the country.

49. Dramatic performances were of course confined to the daytime and were over before the *cena*, or afternoon dinner. A crier (*praeco*) first went through the city inviting the people to the theatre, and, immediately before the play was given, its title, the poet's name, and the Greek original were publicly announced by the *dominus gregis.*[1]

50. A Roman audience was coarse, uncultivated, and exceedingly boisterous, finding little pleasure in literary art, and ready to show disapprobation if a play was not sufficiently exciting. The prologues of Plautus contain numerous references to the disorderly character of the audience, and Terence had a sad experience with his *Hecyra;* for at the first attempt to exhibit this play, the audience rushed off to see some boxing and rope-dancing, and on the second occasion a show of gladiators emptied the theatre. The citizens, together with their wives and children, were admitted to the theatre free of charge; slaves, and probably foreigners, were excluded.

IX.

PROSODY.

51. The earliest remains of Roman literature are, as we have seen, composed in the Saturnian metre, which probably rests upon an accentual basis. This native metre was found to be too rude and monotonous for dramatic verse; hence even the earliest writers in this sphere abandoned it for the quantitative measures used in their Greek originals. Yet the accentual principle continues to play an important

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[1] See Fabia, *Les Prologues de Térence*, p. 115 ff.

part in Plautus and Terence, and many of the variations from classical prosody, found in these writers, are due to the influence of accent, as contrasted with quantity.

52. Moreover, word-accent and verse-accent, or ictus (beat), largely coincide in Plautus and Terence, and seldom clash, as in Vergil, in the important words of a verse. Thus we never find in Terence an ictus like *sequímur* or *pectóra* or *iudicíum*. Indeed, the metrical ictuses of lines in comedy coincide pretty closely with the ordinary accentuation of words in everyday speech. Many words, we must remember, are long enough to admit two accents,[1] e.g. *décrevérunt*, *éxanimátus*, etc. Further, the accent of a word in a sentence may be different from that which it bears when standing by itself. Thus the subordinate words in a sentence may unite with the more important ones to form word-groups, which then follow the ordinary rules of accentuation, e.g. *potiús-quam* (21), *adés-dum* (29), *apúd-me* (36). Among such subordinate words[2] are: (1) enclitic particles, as *-que*, *-ve*, *enim*, etc., e.g. *ímmo enim* (823); (2) the forms of the verb *esse;* (3) the indefinite and relative pronouns, together with the possessive, personal, demonstrative, and reflexive pronouns, when unemphatic, e.g. *quae sése* (792), *haéc quae* (794), *noscánt sua* (23), *uxorém suo* (177), *edicó tibi* (204), *vae miseró mihi* (302), *intér se* (220), *Attic(am) éss(e) hanc* (221); (4) auxiliary verbs, e.g. *missós face* (833); (5) unemphatic nouns, e.g *homin(i) ádulescéntulo* (828); (6) prepositions and conjunctions, e.g. *in témpore* (819), *ut iúbeam* (741).

53. In words of four syllables, having the first three short (⏑ ⏑ ⏑ ⏓), the verse ictus falls upon the first syllable in Plautus and (with exceptions) in Terence, e.g. *fácilius*, *málivoli* (16), *rélicuom* (25), *Glýcerium*, *múlierem*.

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[1] A primary and a secondary.

[2] See Lindsay, *Lat. Lang.* p. 166.

All Latin words were once accented on the first syllable, and *fácilius* (e.g.) must represent the pronunciation which still prevailed in the time of Plautus, but which in Terence's day was giving way to the later *facílius, mulíerem*, etc. Quadrisyllabic words with the scansion — ⏑ ⏑ ⏓ usually take, in Terence, the ictus upon the second syllable, e.g. *dissímili* (11 and 12), but sometimes upon the first, e.g. *cóndicio* (79); cf. *quandóquidem, Eun.* 374, *Hec.* 492, *Ad.* 640, and *quándŏquidem, Andr.* 487, 608, *Heaut.* 1064, *Ad.* 956.

54. Owing to the prominence naturally given to an accented syllable, adjacent long syllables are often, in dramatic poetry, reduced to short ones. Hence the so-called *iambic law*[1] according to which a long syllable may be shortened, when it is preceded by a short, and either preceded or followed by the accent of a word or word-group, or by the verse-ictus. Thus ⏑́ — may become ⏑́ ⏑, and ⏑ — ⏓́ may become ⏑ ⏑ ⏓́. The short syllable preceding the shortened long must be a monosyllable or begin a word. The long syllable which is shortened is usually (*a*) a monosyllable, (*b*) the long syllable of an iambic word, or (*c*) the first syllable of a polysyllabic word; least commonly (*d*) the second syllable in a polysyllable. The only illustrations of (*d*) found in the *Andria* are *volŭptáti* (944) and *volŭptátes* (960). The following may serve as illustrations of the other cases: —

(*a*) *et ĭd grátum*, 42; *ego ĭn pórtu*, 480; *sed hĭc Pámphilus*, 462.

(*b*) *dabĭt némo*, 396; *satĭn sánus*, 749.

(*c*) *sin*(*e*) *ĭnvídia*, 66; *bon*(*um*) *ĭngénium*, 466.

In the text, all cases of syllables shortened by the iambic law are marked ⏑.

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[1] Called *iambic*, because the long syllable thus affected naturally forms an iambus (⏑ —) with the preceding short.

55. Up to the time of Cicero,[1] final *s* was faintly pronounced. In Terence, accordingly, syllables ending in *s*, preceded by a short vowel, remain short even before a following consonant. For examples, see 203, 262, 308, 311, 353, 412, 423, 582, 599, 619, 651, 673, 738, etc.

Contrary to the later rule, a syllable ending in a short vowel before a mute, followed by *l* or *r*, is not "common," but remains short, e.g. *pătre*, 252.

56. Even in places where the iambic law does not apply, the pronoun *ille* sometimes in Terence shows the apparent scansion *ĭllĕ*; cf. *Phorm.* 109, *ĭllĕ qui íllam; Ad.* 72, *ĭllĕ quém; Eun.* 343, *ĭllă sése;* but the correct explanation probably is that the final *e* is treated as a silent letter.[2] Similarly we may explain the apparent *quĭppe*, *ŭnde*, and *ĭste* in Plautus, and the apparent *nĕmpe* (*Phorm.* 307) and *ĭnde* (*Phorm.* 681), found in Terence as well. Perhaps *ĭmmo*,[3] in *ĭmmŏ véro* (*Phorm.* 936), may also be thus accounted for.

57. In word-combinations of *quando*, *si*, *tu*, *te*, and *me* with *quidem*,[4] Terence shortens the long vowel of the first element, e.g. *sĭquidem*, *Andr.* 465, and *quandŏquidem*, 487.

58. Accented monosyllables, ending in a long vowel, are merely shortened before a following short vowel or *h*; cf. *quí ămant*, 191; *mé hŏmo*, 744; *dí ăment*, 947. Similarly, accented monosyllables ending in *m* are not elided; cf. *cúm ĕo*, 639.[5]

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[1] Cicero disregarded final *s* in his early poetry. Later, in his *Orator*, 48. 161, he speaks of this neglect of *s* as *iam subrusticum, olim autem politius.*

[2] Cf. the omission of *e* in *hic* (= *hice*) and in the particle *-ne* as in *viden*, etc. See Skutsch, *Studien zur Plautinischen Prosodie* (Leipzig, 1892), pp. 30 ff.

[3] We have *ímmo véro* in *Andr.* 854 and *Phorm.* 1047.

[4] See Lindsay, *Lat. Lang.*, p. 216.

[5] The principle seems to apply also to unaccented monosyllables in *m* occurring in the first foot; cf. *iăm huic*, *Heaut.* 540; *quăm hic*,

59. Aside from the cases just given, **hiatus** is rare in Terence. It occurs after interjections; cf. *O hóminem*, 769; *O óptume*, 817; and when there is a change of speakers; cf. *Ad.* 767; *Phorm.* 146.

60. **Synizesis**, the *settling together*, or blending, of adjacent vowels of a word into one, is frequent in Terence, occurring mainly in certain words in common use; cf. *deos* (487, 538), *eorum* (576, 912, 960), *tuom* (685), *sua* (692), *dies* (704), *eo* (719), *quoius* (765), *eius* (799, 878), *suos* (806, 969), *meo* (843), *meam* (887), *huius* (888), *fuisse* (929), *suam* (932), *tuis* (975).

A special case is that of words compounded from simple ones, originally distinct, as *deinde*, *dein*, *proinde*, *proin*, *dehinc*, *antehac*, *deorsum*, *seorsum*, etc.

X.

THE METRES[1] AND THE MUSICAL ACCOMPANIMENT.

61. The difficulty which students usually find in scanning Terence is due to the fact that the Augustan poets, with whom, as a rule, they first become acquainted, had artificial standards of literary form, which were largely divorced from the popular speech, whereas Terence modelled his verse upon the speech of everyday life. Bearing in mind, however, the principles already set forth in the preceding sections, one finds that the scansion of Terence is based upon rules, which are as easily grasped as those of Vergilian verse.

Unlike Plautus, who indulges in a great variety of metres,

Phorm. 191. Instances of the non-elision of a monosyllable in *m* before a vowel are found in Lucretius, and even in Horace (*Sat.* 2. 2. 28, *coctó nŭm ădest*).

[1] A useful little manual on this subject is Hayley's *An Introduction to the Verse of Terence*, Ginn & Co., Boston, 1897.

Terence practically confines himself to the iambic and trochaic measures. Only in the *Andria*, his earliest play, does he experiment slightly with some of the less common lyrical metres.[1]

62. The iambic (⏑ –) and trochaic (– ⏑), as well as anapaestic (⏑ ⏑ –), metres of Roman comedy take their strict Latin names — e.g. *senarius, septenarius, octonarius* — from the number of individual feet which each line contains. In Greek poetry, however, these measures are based upon units of dipodies, or combinations of two feet, whence a line of four feet is known as a dimeter, one of six feet as a trimeter, and so on. In an iambic dipody (⏑ – ⏑ –) the Greeks allowed the substitution of a spondee (> –) or a dactyl (> ⏑ ⏑) for an iambus only in the first half, just as in a trochaic dipody (– ⏑ – ⏑) the corresponding substitutions of spondee and anapaest (⏑⏑ –) were allowed only in the second half. The disregard of this rule, or the loss of distinction between odd and even feet, constitutes the main metrical difference between Latin and Greek comedy. In Plautus and Terence, substitutions and resolutions are, with certain exceptions, allowed in any foot.

63. In reading verse, a metrical stress (*ictus metricus*) is naturally laid upon particular syllables, in order to make the rhythm perceptible to the ear. In iambic and trochaic verse, this stress falls upon the long syllable of each foot, or upon the first of two short ones substituted for it. In the latter case, the first of the resolved syllables, as a rule, either begins a word or is wholly enclosed within a word; cf. *ắni|mum* in the first line of the *Andria:* —

Poéta quom primum ánimum ad scribendum ádpulit.

[1] The scansion of *Ad.* 611–613 is very doubtful. These lines are usually taken as choriambic, but Fleckeisen is probably correct in regarding them as corrupt, and originally iambic and trochaic.

Since the time of Bentley, it has been customary for editors to assist the reader by marking the ictus, but only in the alternate feet in those metres which the Greeks measured by dipodies. In the line just quoted, there are really six ictuses, three of which are not marked, viz., on the syllables *quom*, *scri-*, and *-lit.*[1]

1. Iambic.

64. For the iambus, ⏑ ∠, any of the following feet may be substituted: (*a*) tribrach, ⏑ ⏑́ ⏑; (*b*) spondee, > ∠; (*c*) anapaest, ⏑⏑ ∠; (*d*) dactyl, > ⏑́ ⏑; (*e*) proceleusmatic, ⏑⏑ ⏑́ ⏑. In an acatalectic verse, however, the final foot must be a pure iambus, or pyrrhic (⏑ ⏑), the last syllable, of course, being indifferent (*syllaba anceps*).

65. Iambic Senarius (Trimeter Acatalectic). — This is the commonest metre in Terence. All the plays open with it, and in the *Andria* it is used in over five hundred verses. The verse admits caesura, usually the penthemimeral, before the long syllable or its equivalent in the third foot; less commonly the hepthemimeral, in a similar position in the fourth foot. The latter caesura is often accompanied by a diaeresis after the second foot, or a secondary caesura in that foot. Many verses, however, have no well-defined caesura.

An anapaest does not immediately follow a dactyl. In the proceleusmatic, which occurs most commonly in the first foot, and perhaps never in the fifth, the third syllable, bearing the ictus, must begin a word; cf. 164. Lines 162–166 are scanned as follows: —

Factúrum magis id ádeo mihi ut incómmodet
Quam ut óbsequatur gnáto. Quaproptér? Rogas?

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[1] Cf. Horace, *Ars Poet.* 252: —

trimetris accrescere iussit
nomen iambeis, cum senos redderet ictus
primus ad extremum similis sibi.

Mala méns, malus animus. Quém quidem ego si sénsero
Sed quíd opust verbis? Sín eveniat, quód volo,
In Pámphilo ut nil sít morae, restát Chremes.

> ∠ | > || ⏑ ⏑ | ⏑ ⏑́ ⏑ | > || ⏑ ⏑· | > ∠ | ⏑ –
⏑ ∠ | ⏑ – | > ∠ | > || – | > ∠ | ⏑ –
⏑⏑ ∠ | ⏑⏑ ⏑ ⏑ | > || ∠ | ⏑ ⏑ ⏑ | > ∠ | ⏑ –
> ⏑́ ⏑ | > – | > || ∠ | > ⏑ ⏑ | > ∠ | ⏑ –
> ∠ | ⏑ – | > || ∠ | ⏑ – | > ∠ | ⏑ –

66. Iambic Septenarius (Tetrameter Catalectic), containing seven complete feet, and one that is incomplete. There are forty-two iambic septenarii in the *Andria*, the longest system occuring at 684–715. There is usually a diaeresis after the fourth foot, which may be treated as the final foot of an acatalectic verse. In default of a diaeresis, there is generally a caesura in the fifth foot. Lines 684–685, are scanned thus: —

Iam ubi úbi erit, inventúm tibi curábo et mecum addúctum
Tuom Pámphilum; modo tu, ánime mi, nolí te maceráre.

⏑ ⏑́ ⏑ | ⏑ – | > ∠ | ⏑ – || > ∠ | > – | > ∠ | ⏑ ∧
> ∠ | ⏑ – | ⏑⏑ ⏑́ ⏑ | ⏑ – || > ∠ | > – | ⏑ ∠ | ⏑ ∧

67. Iambic Octonarius (Tetrameter Acatalectic). — About one-fifth of the *Andria* is written in this measure. The ordinary place for the caesura is in the fifth foot. Sometimes, however, the caesura is displaced by a diaeresis at the end of the fourth foot, which is then treated like the final foot of a verse. I give the scansion of 175 and 188: —

Mirábar, hoc si síc abiret; ét eri semper lénitas.
Dum témpus ad eam rém tulit, sivi ánimum ut explerét suom.

> ∠ | ⏑ – | > ∠ | ⏑ – | ⏑ || ⏑́ ⏑ | > – | > ∠ | ⏑ –
> ∠ | ⏑ ⏑ ⏑ | > ∠ | ⏑ – || > ⏑́ ⏑ | ⏑ – | > ∠ | ⏑ –

2. Trochaic.

68. The proceleusmatic is not allowed by Terence as a substitute for the trochee, ∠∪. Otherwise, any of the substitutes allowed for the iambus in iambic verse may be employed in trochaic as well, the metrical ictus, however, being always upon the first syllable of the foot.

69. Trochaic Septenarius (Tetrameter Catalectic), containing seven complete feet, and one that is incomplete. This, next to the iambic senarius, is the commonest metre in Terence (212 lines in the *Andria*). Diaeresis generally occurs after the fourth foot, which cannot then be a dactyl. Sometimes the diaeresis comes at the end of the fifth foot, accompanied by another after the third, or by a caesura in the third. The seventh foot is usually a pure trochee, but is sometimes a tribrach. Lines 259 and 260 are thus scanned: —

Áliquid facerem, ut hóc ne facerem. Séd nunc quid primum éxsequar?
Tót me inpediunt cúrae, quae meum ánimum divorsaé trahunt.

∪́∪> | ∪∪> | ∠> | ∪∪> ‖ ∠> | –> | ∠∪ | –∧
∠> | ∪∪> | ∠> ‖ –∪ | ∪́∪> ‖ –> | ∠∪ | –∧

70. Trochaic Octonarius (Tetrameter Acatalectic). — This is a rare measure in Terence, only four such lines occurring in the *Andria*, viz. 245, 247, 301, 305. Substitutions are freely allowed, even in the eighth foot. Diaeresis is usually found after the fourth foot, which in that case must not be a dactyl. Sometimes, however, a caesura occurs in the fourth or fifth foot instead. The verse is employed by Terence only in alternation with others. The scansion of 245 is as follows: —

Ádeon hominem esse ínvenustum aut ínfelicem quémquam, ut ego sum!

∪́∪> | ∪∪> | ∠∪ | –> ‖ ∠> | –> | ∪́∪ | ∪∪∪

71. Clausulae. — Interspersed among the longer verses in a lyric passage, and at the end of a series of similar verses in ordinary dialogue, we sometimes find much shorter lines, known as *clausulae,* which continue the rhythm of the preceding verses, and are subject to the same metrical rules. The only metres used in the *Andria* in these *clausulae* are the **iambic quaternarius (Dimeter Acatalectic)**, as in 176, 240, 244, 252, 485 (catalectic), 537, 605, 635–638 (638^b catalectic), and **trochaic quaternarius (Dimeter Catalectic)** as in 246 and 517.

3. Cretic, Bacchiac, and Dactylic.

72. Examples of these metres are found only in the *Andria.* In 626–634, we have nine cretic tetrameters. The cretic, –́ ⏑ –, may resolve either (not both) of the long syllables into two short, except before the diaeresis, which usually occurs after the second foot. In the first and third feet a long syllable sometimes takes the place of the short.

Four bacchiac tetrameter acatalectic verses are found in *Andr.* 481–484. Either or both of the two long syllables in the bacchius, ⏑ –́ –, may be resolved into two shorts, except at the end of the line or before the principal break. In the first and third feet, a long syllable may be substituted for the short.

A single dactylic tetrameter occurs in Terence, viz.: in *Andr.* 625: —

–́ ⏑ ⏑ | –́ ⏑ ⏑ | –́ ⏑ ⏑ | –́ ⏑ ⏑.

73. In one respect a Latin comedy resembled a modern opera. A large proportion of each play was either sung, or recited to a musical accompaniment. Scenes which were merely spoken and involved no musical element were known as **diverbia.** These were the scenes composed in iambic senarii, embracing about one-half of each Terentian play. Terence, as we have seen, begins all his plays with *senarii,* plain speech without music being appropriate to the

opening narrative, in which is set forth the position of affairs at the outset of the play.

Scenes into which a musical element entered were of two kinds. They were either (*a*) declaimed in recitative style, with flute accompaniment, or (*b*) they were actually sung to set tunes. Both of these kinds of scenes were known as **cantica**. The former (*a*) were composed either in iambic octonarii, or in trochaic or iambic septenarii. The latter (*b*) were distinctly lyrical scenes, composed in a variety of metres, including not only the more unusual ones, such as the cretic, bacchiac, and trochaic octonarii, but also those mentioned in connection with (*a*) the merely recited cantica.[1] Livius Andronicus introduced the custom of having these lyrical cantica sung by a young slave, who stood near the flute-player, while the actor merely gesticulated in a suitable manner. This singer was probably the *cantor*, who pronounced the *plaudite* at the close of the play, and is referred to in the well-known lines of Horace: —

> Si plausoris eges aulaea manentis et usque
> Sessuri donec cantor 'Vos plaudite' dicat. (*Ars Poet.* 154–155.)[2]

74. The bacchiac verses in the *Andria* (481–484) have a weighty air and accord with the professional tone assumed by Lesbia. The soliloquy of Charinus (625 ff.) opens with a dactylic line, which suggests a dignified self-restraint, but this speedily gives way to a passionate outburst of feeling, well expressed in the broken rhythm of the succeeding cretics (626–634).

Of *iambic* lines, senarii are, of course, the most suitable

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[1] The ancient copies of Terence designated the *cantica* with the sign C., and *diverbia* with DV. The purely lyrical cantica were marked M.M.C., an abbreviation of *mutatis modis cantica*. See Hauler-Dziatzko, ed. of *Phormio*, p. 44.

[2] Cf. Wilkins's note on 155.

for narrative and exposition; septenarii are used in statements and injunctions of great emphasis (cf. 299–300, 506, 575–581, and 684–715); octonarii occupy a position midway between these, being moderately forcible and lively in tone. Of the *trochaic* measures, the septenarii are more animated than the iambic senarii. As the latter open every play of Terence, so the former are uniformly employed at the close. Trochaic octonarii are much more impassioned, and occur in Terence only in alternation with other rhythms. Shorter iambic and trochaic verses are used only in *clausulae* (§ 71).

75. A change of metre always implies a change of tone. Hence, the frequent metrical changes involved in the course of a play show that both in form and substance a Terentian comedy exhibits great variety and avoids the defect of monotony.

76. Table of Metres of the Andria.

1–174	iambic senarii.
175	iambic octonarius.
176	iambic quaternarius.
177	iambic octonarius.
178–179	trochaic septenarii.
180–181	iambic octonarii.
182	trochaic septenarius.
183–195	iambic octonarii.
196–198	iambic senarii.
199–214	iambic octonarii.
215–224	iambic senarii.
225	iambic octonarius.
226	iambic senarius.
227	iambic octonarius.
228–233	trochaic septenarii.
234–239	iambic octonarii.
240	iambic quaternarius.
241–242	trochaic septenarii.
243	iambic octonarius.
244	iambic quaternarius.
245	trochaic octonarius.
246	trochaic quaternarius catalectic.
247	trochaic octonarius.
248–251	trochaic septenarii.
252	iambic quaternarius.
253–254	iambic octonarii.
255–256	trochaic septenarii.
257	iambic octonarius.
258–260	trochaic septenarii.
261–269	iambic octonarii.
270–298	iambic senarii.
299–300	iambic septenarii.
301	trochaic octonarius.
302	trochaic septenarius.
303–304	iambic octonarii.
305	trochaic octonarius.
306	trochaic septenarius.
307	trochaic octonarius.
308	trochaic septenarius.
309–316	iambic octonarii.
317	trochaic septenarius.

318	iambic senarius.
319–383	trochaic septenarii.
384–393	iambic senarii.
394–403	iambic octonarii.
404–480	iambic senarii.
481–484	bacchiac tetrameters.
485	iambic quaternarius catalectic.
486	iambic senarius.
487–496	iambic octonarii.
497–498	iambic senarii.
499–505	iambic octonarii.
506	iambic septenarius.
507–516	trochaic septenarii.
517	trochaic quaternarius catalectic.
518–523	trochaic septenarii.
524–532	iambic senarii.
533–536	iambic octonarii.
537	iambic quaternarius.
538–574	iambic senarii.
575–581	iambic septenarii.
582–604	iambic octonarii.
605	iambic quaternarius.
606	trochaic septenarius.
607–608	trochaic octonarii.
609	trochaic septenarius.
610–611	iambic octonarii.
612^{a}–614^{b}	iambic quaternarii.
615	iambic octonarius.
616	trochaic octonarius.
617	trochaic septenarius.
618–620	iambic octonarii.
621–624	trochaic septenarii.
625	dactylic tetrameter.
626–634	cretic tetrameters.
635–638^{a}	iambic quaternarii.
638^{b}	iambic quaternarius catalectic.
639–640	trochaic septenarii.
641–642	iambic octonarii.
643–649	trochaic septenarii.
650–654	iambic octonarii.
655–681	iambic senarii.
682–683	iambic octonarii.
684–715	iambic septenarii.
716–819	iambic senarii.
820–860	trochaic septenarii.
861–863	iambic octonarii.
864	trochaic septenarius.
865	iambic octonarius.
866–895	iambic senarii.
896–928	trochaic septenarii.
929–957	iambic octonarii.
958–981	trochaic septenarii.

77. The music for Latin plays was composed, not by the poet himself, but by musical artists, who seem to have been, for the most part, slaves. Thus the composer of the music for Terence's plays was Flaccus, a slave of Claudius. Little is known of the character of the music, but it was doubtless similar to that of Greece, of which we now possess some substantial specimens in the Apollo hymns found at Delphi in 1893.[1]

[1] One of these hymns, with the ancient music, is published in cheap form by Novello, Ewer & Co., London. For a popular treatment of

78. Only one musician (*tibicen*) performed, his instrument being the *tibia*, a word usually translated as *flute*, though the instrument bore a stronger resemblance to the modern clarinet or oboe, and was also stronger and shriller than our flute. It was provided with finger-holes, varying from five to fifteen, had a cylindrical bore, and was blown by means of a mouthpiece at the end.

In the accompaniment of Latin plays, the *tibicen* always used two *tibiae*, or pipes, each with its own mouthpiece. A bandage (*capistrum*), passing over the mouth and cheeks of the performer and provided with holes to receive the mouthpieces, relieved the pressure of the pipes, and the musician was thus enabled to play on both pipes at the same time. The melody of the music was played on the right-hand pipe, the accompaniment, which was usually higher than the melody, on the other.

The double pipes are described as either *pares* or *impares*, *i.e.* either equal or unequal in length. In the latter case, the longer pipe, which was held in the left hand, is represented in art as always curved at the end farthest from the mouth, and usually as terminating in a bell. The *tibiae impares* are frequently called *Phrygian*, a term which, like *Lydian*, applicable to the *tibiae pares*, has reference to the Greek musical modes. The *tibiae pares* were two straight pipes of equal length. Of these, however, there were some varieties. Thus, according to Donatus, the *Andria* was performed *tibiis paribus, dextris et sinistris*, while the Mss. mention the *duae dextrae* in connection with the *Eunuchus*. The *serranae*, also *pares*, were perhaps shorter than the

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Greek music, see Naumann's *History of Music*, edited by Sir F. Gore Ouseley (Cassell & Co.). A short account will be found in my article on *Tyrtaeus*, *Archilochus*, etc., in *A Library of the World's Best Literature*, edited by Charles Dudley Warner. For more details, see the standard work by Chappell, *History of Music*, London, 1874.

duae dextrae.[1] The *duae dextrae*, we are told, were suitable to a serious, and the *serranae* to a jocose style; the *dextra et sinistra* were used where both styles were combined. The *impares* allowed greater freedom in the accompaniment, and with these, therefore, the music was of an animated character. In the *Heauton*, a change of instruments was made in the course of the play, no doubt because of a change in the character of the music.[2]

79. Before the play opened, a prelude was played on the pipes, and musical interludes were occasionally given in the course of the performance.[3]

XI.

LANGUAGE AND ORTHOGRAPHY.

80. The language of Terence differs far less from that of classical times than does that of Plautus. The latter writer was not only earlier than Terence, but, as we have seen, moved in a different circle of society. He therefore gives us a much larger proportion of purely popular speech, while Terence represents the everyday speech of cultivated Romans.

There are, however, certain archaic features in the language of Terence which it will be worth while to note.

1. Orthography.

81. Thus we have *-uo-* for the later *-uu-*; e.g. *tuos, servos,* in the nominative singular; *tuom, servom, novom, vivont,* etc.

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[1] We never hear of *duae sinistrae.*

[2] The main facts about these instruments will be found in an article on the *Αὐλός or Tibia*, by A. A. Howard, in *Harvard Studies in Classical Philology*, vol. IV (1893).

[3] Thus, at the end of the first act of the *Pseudolus* of Plautus occur the words: —

Tibícen vos intéribi hic delectáverit (v. 573).

In place of *ve-* followed by *r* and *s*, the original *uo-* is retained, as in *voster, vorto, advorsarius,* though *ue-* was probably coming in in Terence's time.[1] For the later *cuius, cui, cur,* and *cum* Terence uses *quoius, quoi, quor,* and *quom;* and similarly, for the syllables *-cus, -cum,* and *-cunt,* Terence uses *-quos, -quom,* and *-quont,* e.g. *antiquos, equom, relinquont.*

82. In gerunds and gerundives of the third and fourth conjugations, *u* is frequently found, as well as *e*; cf. *scribundus* (5) as well as *scribendum* (1). So we have *u* for later *i* in *lubet, lacruma,* and in most superlatives, as *optumus, proxumus* (but *i* after *r* and *n*, as *acerrimus* and *minimus,* and sometimes after *l*, as *facillime* as well as *facillume,* 65).

The substantives *gnatus* and *gnata* retain their original *g*.

83. In words compounded with prepositions, Terence does not, as a rule, assimilate the final consonant of the prefix with the initial consonant of the simple word. In certain consonantal combinations,[2] however, we find assimilation employed, as well as in certain words in common use, and in such compounds as are no longer felt as such. Thus, in the best Mss. we regularly find *adpellere* (1), *adcurrere* (133), *adferre* (189), *adfinitas* (247), *adgredi* (670), *adlegare* (899), *adparare* (656), *adplicare* (193), *adportare* (73), *adprime* (61), *adtemperate* (916); but *accedere* (123), *accersere* (299), *accidere* (264), *accusare* (19), *apparere* (594), *attigere* (789), *attinere* (187). So, too, *inlicere* (911), *inludere* (758), *inmutare* (275), *inmemor* (476), *inparatus* (478), *inpeditus* (617), *inpedimentum* (707), *inpellere* (524) *inperitus* (911), *inponere* (129), *inpotens* (879), *inprobus* (192), *inpro-*

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[1] Scipio Africanus is said to have first made the change. See Quintilian, 1. 7. 25. Mss. give (*e.g.*) both *vorto* and *verto.*

[2] Thus, in *ad* before *c*, *ti* (for *te*); in *com-* before *r*; in *ob* before *c*, *g*, *p*, and *f*; in *ex* before *f* (though *ecferre* occurs, as well as *efferre*); and in *sub* before *c*, *g*, *p*, *f*, *m*, and *r*.

viso (360), *inprudens* (642), *inpudens* (634), *inritatus* (597); but *immortalitas* (960), *imperare* (484), *imperitus* (911), *impetrare* (313). *Com-* (*cum*) becomes *con-* before *l*, as *conlacrumare* (109), but is usually unchanged, as in *communis* (548), *complecti* (133), *comprobare* (824).

84. The aspirated consonants, *ch*, *ph*, and *th*, were unknown in Terence's time, when they appeared simply as *c*, *p*, and *t*, but for the sake of convenience editors retain them in proper names and in a few other words taken from the Greek, e.g. *Pamphilus*, *Charinus*, *Chremes*, and *ephebus* (51).

2. Declension.

85. Of peculiarities of declension,[1] the most important found in the *Andria* are the following: —

(1) Greek words are declined according to both Greek and Latin models; e.g. *Chremes*, gen. *Chremetis* or *Chremi*; acc. *Chremetem*, *Chremem*, or *Chremen*; voc. *Chremes* or *Chreme* (see note on 247).

(2) Terence uses both *deum* and *deorum* as the genitive plural of *deus*, the former always in interjectional phrases, like *pro deum fidem* (246).

(3) Pronouns and adjectives which usually have *-ius* in the genitive singular, occasionally have *-i*, as *nulli consili* (608).[2] Similarly, *solae* and *alterae* occur as dative feminine forms in other plays (*Eun.* 1004; *Phorm.* 928; *Heaut.* 271).

(4) The dative *preci*, unknown in classical Latin, is found in 601 and *Phorm.* 547.

(5) Nouns of the fourth declension have *-uis* in the genitive, or *-i*, after the analogy of the second; cf. *ornati*, *tumulti* (365); *anuis* (*Heaut.* 287).

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[1] See Engelbrecht, *Studia Terentiana.*

[2] See note on *alterius* (628).

(6) In the fifth declension, *fidei* (dat.) is dissyllabic, as in 296, but the spelling *fide*, which is often adopted, is doubtful. So too *spe͡i* (gen.) as in 25, and *re͡i* (dat.) as in 458, both monosyllabic. On the other hand, *rēī* (gen.) in 457, is a dissyllable, similar to *ēī* (dat. of *is*) in 443.

(7) The form *ipsus* is used as well as *ipse*. Besides *iste, ista, istud,* and *ille, illa, illud,* the forms *istic, istaec, istuc,* and *illic, illaec, illuc,* are common. The pronoun *hic* has a variety of forms. The nominative plural masculine is either *hi* or *hisce* (*Eun.* 269). The nominative plural feminine is either *hae* or *haec,* the former only before consonants, the latter before vowels or consonants. In the genitive singular, the genitive, dative, and ablative plural, and the accusative plural, masculine and feminine, forms with or without *-c, -ce* are used, the former only before vowels and *h*, the latter only before consonants. The interrogative pronoun, *quoius, -a, -um,* occurs in 763, 772, and 932.

(8) *Pote* and *potis* are both in use, the former before consonants only (cf. *Phorm.* 535), the latter before substantive verb forms which begin with a vowel. *Necesse* is used before vowels, and *necessus* before consonants (cf. 372).

3. Conjugation.

86. The following peculiarities in conjugation may be noticed: —

(1) A few verbs which, in later Latin, are regularly deponent, appear in Terence in active forms. Thus, *altercare* (653).

(2) Conversely, the deponent forms *complacitast* (645) and *comperiar* (902) are used. In some verbs, both the active and deponent forms are in use. Thus, *conflictare* and *-ari* (cf. 93 and *Phorm.* 505), *impertire* and *impertiri* (*Eun.* 271 and *Ad.* 320), *obsonare* and *obsonari* (*Andr.* 451 and *Ad.* 117).

(3) Verbs of the fourth conjugation, including *aio*, have *-ibam* as well as *-iebam* in the imperfect indicative, and *-ibo* (*-ibor*), as well as *-iam* (*-iar*), in the future; cf. *servibas* (38), *comperiebam* (90), *aibat* (932), *aiebat* (930), *aibant* (534). In the *Andria*, Terence always employs the regular future forms, but *scibo* (*scibis*, *scibit*) and *servibo*, *opperibor*, and *experibere*, all occur in other plays.

(4) Syncopated forms are common in the second person singular perfect indicative, e.g. *dixti* (518, 593, 621, 852; in 459 *dixisti* is probably correct), *induxti* (572, 883), *intellexti* (201, 500, 506), *sensti* (882), *praescripsti* (151). In the perfect infinitive, syncopated forms are rare, the only instances being *produxe*, *Ad.* 561; *decesse*, *Heaut.* 32; *iusse*, *Heaut.* 1001.

(5) The imperative *face* is found only at the end of a verse, e.g. 680, 821, 833 (see critical note on 712); elsewhere *fac*. *Duce* occurs only in compounds, e.g. *traduce*, *Ad.* 917.

(6) The following infinitives in *-ier* occur in the *Andria* always at the end of a verse, *deludier* (203), *inmutarier* (275), *adipiscier* (332), *claudier* (573).

(7) The forms *siem*, *siet*, *sient*, for *sim*, *sit*, *sint*, occur frequently, but only at the end of a verse or a half-verse, before the caesura; cf. 234, 288, 390, etc. Similarly *possiet* (874).

(8) Present subjunctive forms in *-im* belong only to the end of a verse. So *duint* (666).

(9) The forms *faxo* for *fecero*, and *faxim* for *fecerim* are common; cf. 753, 854. With this exception, only two perfect subjunctive forms in *-sim* are Terentian, viz. *excessis* (760), and *appellassis* (*Phorm.* 742). This is in marked contrast with Plautus, who uses a large number of both futures and subjunctives of this kind.

(10) In Terence, as in Plautus, *es*, the second person singular indicative of *esse*, is always a long syllable. Both

es and *est,* in the enclitic forms *'s* and *'st,* frequently coalesce with preceding words, especially adjectives and participles; cf. *molestumst* (43), *locutus* = *locutus es* (202).

(11) Besides *potest,* Terence uses *potis est* (437, 691). Besides *tuli* (as in 142, 178, 188, 443), Terence uses the older *tĕtuli* (808, 832). The latter is always used by Plautus. In 789, at the end of the verse, we find *attigas* for the regular *attingas.* The perfect of *pono* in Terence is *posīvi;* cf. 729, 742, 763.

4. Adverbs.

87. Of adverbs in *-ter* from adjectives in *-us,* Terence has only *duriter* (74). The form *poste,* corresponding to *ante,* is to be read in 483, 509, and 936. *Hau* for *haud* is common; cf. 205, 460, etc.

5. Peculiarities Due to Metre.

88. It is to be noticed that many peculiarities in declension and conjugation are found only at the close of a verse or its equivalent, and are therefore due to metrical reasons. Thus, in the case of perfect tenses which are commonly contracted, the full forms are used regularly only at the close of a line; cf. *resciverim* (494), but *decrerat* (238). See note on 10. The same principle is observed in the case of *siem,* etc., as compared with *sim,* etc.; the present subjunctive forms in *-im;* the infinitive form in *-ier;* the imperative *face;* in *fīeri* (792) as compared with *fĭeri; periculum* beside *periclum* (131); and *dextera* (734, 751) beside *dextra* (289).

6. Syntax.

89. Certain features in the syntax of Terence deserve special notice.

(1) The partitive genitive with neuter pronouns is very common, as *id negoti* (4), *illud gaudi* (963).

(2) The verbs *fungor* and *abutor* take the accusative; see note on *operam abutitur* (5).

(3) The use of the terminal accusative, illustrated by *domum* and *rus*, is further exemplified by *viciniam* (70).

(4) The ablative with a gerundive is used as an ablative of circumstance; cf. *mirando bono* (938).

(5) Verbal nouns in *-tio* may take the construction of a verb, as well as of a noun. Thus *exprobratio* (44) governs a dative; *itione* (202) is modified by an adverb; and *cautiost* (400) is equivalent to *cavendum est.*

(6) The subject accusative is often omitted with an infinitive; cf. *fatetur transtulisse* (14), *comperisse* (145), etc.

(7) Questions usually subordinate are often treated as independent, and therefore retain their original mood; cf. *dic, quid est?* (45); *diceret, quid feci?* (138).

(8) The indicative is often used instead of a deliberative subjunctive, as *adeon(e) ad eum?* (315). We also find the indicative in a *dum*-clause, expressive of anticipation or design, as in *dum proficiscor* (329); *dum exeo* (714). In a *quom* (*cum*) causal clause, Terence generally has the indicative, but occasionally the subjunctive; cf. 488, 623, 944.

(9) The imperative subjunctive is freely used in the present tense, even with a definite subject; cf. *quiescas* (598), *habeas* (649).

(10) In prohibitions, *ne* with the present imperative is common. See note on *ne nega* (384).

(11) Conditions contrary to fact are often treated as contingent. Hence the present instead of a past tense of the subjunctive, as in *tu si hic sis* (310); cf. 914, 918.

(12) In regard to tenses, we find the present often used instead of the future, to express speedy movement; cf. *revortor* (485); *renuntio* (594). It is also used for vividness, as in *fit* (244), *facis* (322), *adeo* (315). For the same reason, the historical present is very common; cf. 128, 133, 148, etc.

(13) The future perfect tense is often used, where the simple future might be employed. In nearly every case, however, we find that the perfect tense gives additional force or precision. Thus *ceperit* (213), in the apodosis, gives an air of assurance to the statement of future action. So with *videro* (456). *Invenerit* (381) is expressive of instantaneous action. In *fuero* and *gessero* (641), and *restitueris* (570), the tense denotes a future resulting state.

(14) The perfect infinitive is sometimes found in subordination, instead of the present, being attracted to the past tense of the main verb. Thus *oportuit praescisse* and *communicatum* (*esse*) (239).

(15) The historical infinitive is a favorite Terentian construction; cf. *perferre ac pati* (62), *negare* (147).

(16) The negative pleonasm *neque hau* (205) is probably a translation of *οὐ μή*.

(17) In 699, *ut ne* is found for *ut non* in a consecutive clause.

7. Colloquial Features.

90. As we have already seen, the language of Terence represents the speech current in the daily life of the best society of Rome. This is the *sermo cotidianus* or *familiaris*, which a century later is embodied in the *Epistles* of Cicero, and later still in the *Satires*, and, less conspicuously, in the *Epistles* of Horace. It is to be contrasted, on the one hand, with the *sermo urbanus*, the elevated and polished diction of more serious forms of literature, and, on the other, with the *sermo rusticus* or *plebeius*, the vulgar Latin of the common people. In early Latin these varieties of the language approximate to one another, but as time goes on they differentiate more and more. The language of Plautus, for example, reflects much more faithfully the speech of the common people than does that of Terence. Yet in Terence we cannot but recognize the presence of a very large collo-

quial element, which would seldom or never find a place in more formal literature.

91. As illustrations of colloquial style and diction in the *Andria*, we may mention the following: —

(1) The frequent use of diminutives, e.g. *adulescentuli* (55); cf. 82, 84, 710, 828, 910.

(2) Pleonasm, e.g. *praescisse ante* (239); cf. 369, 756, 839, 910.

(3) Numerous cases of ellipsis and consequent brevity, e.g. *quemne* (768). Even the subjunctive mood is sometimes omitted, as *ut nequid nimis* (61), *utinam!* (807). The apodosis in a conditional sentence is sometimes omitted, as in 373. Aposiopesis is frequent, as in 149, 300, 344, 533, 752, 790, 872. Common verbs of saying or doing are omitted, as in 82, 88, 226, 336, 347, 361, 500, 635, 663, 729, 804, 893, 907, 928.

(4) The tendency to use strong forms of expression. Thus, oaths and interjectional phrases are numerous; cf. 716, 744. Strong forms of the pronoun abound, as *egomet* (82), *tute* (727, 752), *illic* (741), *nullus* = *non* (370), *nil quicquam* (90). The ethical dative is prominent, as *tibi* (726).

(5) Prolepsis, as in *fac istam ut lavet* (483); cf. 378, 977.

(6) The parenthetic use of verbs is common, as *spero* (314), *faxo* (854).

(7) Sudden changes of construction, as *conveni . . . ferre* (368–369); cf. the change in mood, *ni metuam patrem, habeo* (918). See 536, 568–569, 649–650, etc.

(8) Certain uses of the adverb are distinctly colloquial. Thus the substitution of adverbs for adjectives with *esse;* cf. *sic est hic* (919). Colloquial, too, is the use of *etiam* with imperatives or interrogations, as *etiam tu hoc responde* (848). The same is true of *quam,* when directly modifying a verb, as *quam timeo* (127).

(9) Many of the peculiarities of form and syntax already

noticed in Terence should doubtless be mentioned as characteristic of colloquial Latin; but for an author as early as Terence it is often hard to draw the line between what is colloquial and what is merely archaic. Early forms and expressions are often preserved in later literature only in colloquial style,—a fact which is well illustrated in the *Epistles* of Cicero and his correspondents.

Where, however, we find alternative forms in Terence, those which are generally used are, no doubt, the familiar forms of conversation, while the others, being less colloquial, are employed only for metrical reasons. In Cicero's *Epistles*, for example, the syncopated forms of tenses in the perfect system of verbs are far more frequent than in more formal Latin. Similarly, verbal substantives in *-tio*, *nomina agentis* in *-tor* and *-trix* (cf. 232), and adjectives in *-arius* (cf. *iocularius*, 782) are characteristic of colloquial diction. So, too, in syntax, the use of the indicative in subordinate clauses in indirect discourse and in deliberative questions is found in the epistolary style, as is also the second person of the imperative subjunctive in positive commands. The pronominal subject of an infinitive is often omitted in Cicero's *Epistles*.

(10) The use of *hic* for *ego*, as in 310, is similar to Horace's colloquial employment of *noster* in the *Satires* (2. 6. 48). Other expressions which we may regard as distinctly colloquial are such verbal periphrases as *missum face* (680, 833) and *effectum reddam* (703, 864); the form *accersere* for *arcessere;* the use of the affirmative particle *-ne* (245), for which we may compare Horace, *Sat.* 1. 10. 21; and the frequent use of *audin* (299), *satin* (749), *ain* (875; cf. Cic. *ad Fam.* 9. 21), and other forms compounded with the interrogative particle *-ne*.

(11) Playing upon words is a colloquial feature sparingly used by Terence, as in *amentium haud amantium* (218); cf. 42, 338.

(12) Proverbial sayings are characteristic of the *sermo cotidianus*, as *nodum in scirpo quaeris* (941); cf. *dictum ac factum* (381). Except in his *Epistles*, Cicero commonly accompanies these with a parenthetic clause, as *ut aiunt*.

(13) Alliteration is a very common characteristic of everyday speech, and is illustrated in English by such expressions as *kith and kin, time and tide, born and bred, weeping and wailing*. The early Latin writers are extremely fond of this device, but in classical prose and poetry it is used only for special effect. As compared with Plautus, Terence indulges in alliteration quite sparingly, yet the popular tendency is abundantly illustrated; cf. 164, 426, 630, 671, 738, 798, 855, 888, 903, etc.

[redacted]

A N D R I A

P. TERENTI AFRI

INCIPIT ANDRIA TERENTI
ACTA LVDIS MEGALENSIBVS
M·FVLVIO M'·GLABRIONE AEDILIB·CVRVLIB·
EGERE L·AMBIVIVS TVRPIO L·HATILIVS PRAENESTINVS
MODOS FECIT FLACCVS CLAVDI
TIBIS PARIBVS TOTA
GRAECA MENANDRV
FACTA PRIMA
M·MARCELLO C·SVLPICIO COS·

G. SVLPICI APOLLINARIS PERIOCHA.

Sorórem falso créditam meretrículae
Genere Ándriae, Glycérium, uitiat Pámphilus
Grauidáque facta dát fidem, uxorém sibi
Fore hánc ; namque aliam páter ei despónderat,
Gnatám Chremetis, átque ut amorem cómperit,
Simulát futuras núptias, cupiéns suus
Quid habéret animi fílius cognóscere.
Dauí suäsu nón repugnat Pámphilus.
Sed éx Glycerio nátum ut uidit púerulum
Chremés, recusat núptias, generum ábdicat.
Mox fíliam Glycérium insperato ádgnitam
Hanc Pámphilo, aliam dát Charino cóniugem.

PERSONAE.

PROLOGVS.
SIMO SENEX.
SOSIA LIBERTVS.
DAVOS SERVOS (Simonis).
MYSIS ANCILLA (Glyceri).
PAMPHILVS ADVLESCENS (Simonis filius).
CHARINVS ADVLESCENS.
BYRRIA SERVOS (Charini).
LESBIA OBSTETRIX.
GLYCERIVM MVLIER.
CHREMES SENEX.
CRITO SENEX.
DROMO LORARIVS.

ANDRIA P. TERENTI AFRI.

PROLOGVS.

Poéta quom primum ánimum ad scribendum ádpulit,
Id síbi negoti crédidit solúm dari,
Populo út placerent quás fecisset fábulas.
Verum áliter eueníre multo intéllegit:
Nam in prólogis scribúndis operam abútitur,
Non qui árgumentum nárret, sed qui máliuoli
Veterís poëtae máledictis respóndeat.
Nunc, quám rem uitio dént, quaeso animum aduórtite.
Menánder fecit Ándriam et Perínthiam.
Qui utrámuis recte nórit, ambas nóuerit:
Non íta dissimili súnt argumento, ét tamen
Dissímili oratióne sunt factae ác stilo.
Quae cónuenere, in Ándriam ex Perínthia
Fatétur transtulísse atque usum pró suis.
Id istí uituperant fáctum atque in eo dísputant
Contáminari nón decere fábulas.
Faciúntne intellegéndo, ut nihil intéllegant?
Qui quom húnc accusant, Naéuium Plautum Énnium
Accúsant, quos hic nóster auctorés habet,
Quorum aémulari exóptat neclegéntiam,
Potiús quam istorum obscúram diligéntiam.
Dehinc út quiescant pórro moneo et désinant
Maledícere, malefácta ne noscánt sua.
Fauéte, adeste aequo ánimo et rem cognóscite,
Vt pérnoscatis, écquid spei sit rélicuom,
Posthác quas faciet de íntegro comoédias,
Spectándae an exigéndae sint uobís prius.

ACT I.

Scene (unchanged throughout the play), a street in Athens: in the middle, the house of Simo; on one side, that of Glycerium; on the other, that of Charinus.

Scene 1.

Simo. Sosia.

Si. [*To his slaves*] Vos ístaec intro auférte; abite. — [*Turning to his freedman*] Sósia,
Adésdum; paucis té uolo.
So. Dictúm puta:
Nempe út curentur récte haec?
Si. Immo aliúd.
So. Quid est
Quod tíbi mea ars effícere hoc possit ámplius?
Si. Nil ístac opus est árte ad hanc rem quám paro
Sed eís quas semper ín te intellexí sitas,
Fide ét taciturnitáte.
So. Expecto quíd uelis.
Si. Ego póstquam te emi, a páruolo ut sempér tibi
Apúd me iusta et clémens fuerit séruitus,
Scis. Féci ex seruo ut ésses libertús mihi,
Proptérea quod seruíbas liberáliter.
Quod hábui summum prétium persoluí tibi.
So. In mémoria habeo.
Si. Haud múto factum.
So. Gaúdeo,

Si tíbi quid feci aut fácio quod placeát, Simo,
Et íd grátum fuisse aduórsum te habeo grátiam.
Sed hŏc míhi molestumst; nam ístaec commemorátio
Quasi éxprobratióst inmemori bénefici.
Quin tu úno uerbo díc, quid est quod mé uelis.
Si. Ita fáciam. Hoc primum in hác re praedicó tibi:
Quas crédis esse has, nón sunt uerae núptiae.
So. Quor símulas igitur?
Si. Rem ómnem a principio aúdies:
Eo pácto et gnati uítam et consiliúm meum
Cognósces, et quid fácere in hac re té uelim.
Nam is póstquam excessit éx ephébis (nam ántea
Qui scíre posses aút ingenium nóscere,
Dum aetás metus magíster prohibebánt?
So. Itast).
Si. Quod plérique omnes fáciunt adulescéntuli,
Vt ánimum ad aliquod stúdium adiungant, aút equos
Alere aút canes ad uénandum, aut ad phílosophos,
Horúm nihil ille egrégie praeter cétera
Studébat, et tamen ómnia haec medíocriter.
Gaudébam.
So. Non iniúria; nam id árbitror
Adpríme in uita esse útile, ut nequíd nimis.
Si. Sic uíta erat; facile ómnis perferre ác pati,
Cum quíbus erat quomque úna, eis sese dédere
Eorum óbsequi studiís, advorsus némini
Numquám praeponens se íllis, ita ŭt facíllume
Sine ínuídia laudem inuénias et amicós pares.
So. Sapiénter uitam instítuit; namque hoc témpore
Obséquium amicos, uéritas odiúm parit.
Si. Intérea mulier quaédam abhinc triénnium
Ex Ándro commigráuit huc uicíniam,

Inópia et cognatórum neclegéntia
Coácta, egregia fórma atque aetate íntegra.
So. [*Aside*] Ei, uéreor nequid Ándria adportét mali.
Si. Primo haéc pudice uítam parce ac dúriter
Agébat, lana ac téla uictum quaéritans;
Sed póstquam amans accéssit pretium póllicens
Vnús et item alter, íta ut ingeniumst ómnium
Hominum áb labore prócliue ad lubídinem,
Accépit condiciónem, dehinc quaestum óccipit.
Qui tum íllam amabant, fórte, ita ut fit, fílium
Perdúxere illuc, sécum ut una esset, meum.
Egomét continuo mécum: 'certe cáptus est;
Habet.' Óbseruabam máne illorum séruolos
Veniéntis aut abeúntis. Rogitabam 'heús puer,
Dic sódes, quis heri Chrýsidem habuit?' Nam Ándriae
Illi íd erat nomen.
So. Téneo.
Si. Phaedrum aut Clíniam
Dicébant aut Nicératum; nam hi tres túm simul
Amábant. 'Eho, quid Pámphilus?' 'Quid? sýmbolam
Dedít, cenauit.' Gaúdebam. Item alió die
Quaerébam; comperiébam nil ad Pámphilum
Quicquam áttinere. Enim uéro spectatúm satis
Putábam et magnum exémplum continéntiae.
Nam quí cum ingeniis cónflictatur eíus modi
Neque cómmouetur ánimus in ea ré tamen,
Scias pósse habere iam ípsum suae uitaé modum.
Quom id míhi placebat, tum úno ore omnes ómnia
Bona dícere et laudáre fortunás meas,
Qui gnátum haberem táli ingenio praéditum.

[redacted]

Quid uérbis opus est? Hác fama inpulsús Chremes
Vltro ád me uenit, únicam gnatám suam
Cum dóte summa fílio uxorem út daret.
Placuít; despondi; hic núptiis dictúst dies.

So. Quid óbstat, quor non vérae fiant?

Si. Aúdies.
Fere ín diebus paúcis, quibus haec ácta sunt,
Chrysís uicina haec móritur.

So. O factúm bene!
Beásti; metui a Chrýside.

Si. Ibi tum fílius
Cum illís, qui amarant Chrýsidem, una aderát frequens;
Curábat una fúnus; tristis ínterim,
Non númquam conlacrumábat. Placuit tum íd mihi.
Sic cógitabam: 'hic páruae consuetúdinis
Causa húius mortem tám fert familiáriter.
Quid si ípse amasset? Quíd hic mihi faciét patri?'
Haec égo putabam esse ómnia humani íngeni
Mansuétique animi offícia. Quid multís moror?
Egomét quoque eius caúsa in funus pródeo,
Nil súspicans etiám mali.

So. Hem, quid ést?

Si. Scies.
Ecfértur. Imus. Interea inter múlieres,
Quae ibi áderant, forte unam áspicio adulescéntulam,
Formá . . .

So. Bona fortásse?

Si. . . . et uoltu, Sósia,
Adeó modesto, adeó uenusto, ut níl supra.
Quia túm mihi lamentári praeter céteras
Visást, et quia erat fórma praeter céteras

[redacted]

Honésta ac liberáli, accedo ad pédisequas,
Quae sít rogo. Sorórem esse aiunt Chrȳsidis.
Percússit ilico ánimum. Attat hoc íllud est,
Hinc íllae lacrumae, haec íllast misericórdia.
So. Quam tímeo, quorsum euádas!
Si. Funus ínterim
Procédit. Sequimur; ád sepulcrum uénimus;
In ígnem inpositast; flétur. Interea haéc soror,
Quam díxi, ad flammam accéssit inprudéntius,
Satīs cúm periclo. Ibi tum éxanimatus Pámphilus
Bene díssimulatum amórem et celatum índicat.
Accúrrit; mediam múlierem compléctitur;
'Mea Glȳcerium' inquit 'quíd agis? Quor te is pérditum?'
Tum illa, út consuetum fácile amorem cérneres,
Reiécit se in eum fléns quam familiáriter.
So. Quid aís?
Si. Redeo inde irátus atque aegré ferens.
Nec sátis ad obiurgándum causae. Díceret
'Quid féci? Quid commérui aut peccauí, pater?
Quae sése in ignem inícere uoluit, próhibui;
Seruáui.' Honesta orátiost.
So. Recté putas;
Nam si íllum obiurges, uítae qui auxiliúm tulit,
Quid fácias illi, quí dederit damnum aút malum?
Si. Venít Chremes postrídie ad me clámitans:
Indígnum facinus! cómperisse, Pámphilum
Pro uxóre habere hanc péregrinam. Ego illud sédulo
Negáre factum. Ille ínstat factum. Dénique
Ita túm discedo ab íllo, ut qui se fíliam
Negét daturum.

So. Nón tu ibi gnatum . . . ?
Si. Ne haéc quidem
Satĭs uéhemens causa ad óbiurgandum.
So. Quí? Cedo.
Si. 'Tute ípse his rebus fínem praescripstí, pater.
Prope adést, quom alieno móre uiuendúmst mihi:
Sine núnc meo me uíuere intereá modo.'
So. Qui igitúr relictus ést obiurgandí locus?
Si. Si própter amorem uxórem nolit dúcere,
Ea prímum ab illo animum áduortenda iniúriast.
Et núnc id operam do, út per falsas núptias
Vera óbiurgandi caúsa sit, si déneget;
Simúl sceleratus Dáuos siquid cónsili
Habet, út consumat núnc, quom nihil obsínt doli.
Quem ego crédo manibus pédibusque obnixe ómnia
Factúrum; magis id ádeo, mihi ut incómmodet
Quam ut óbsequatur gnáto.
So. Quaproptér?
Si. Rogas?
Mala méns, malus animus. Quém quidem ego si sénsero . . ! [*Shakes his fist threateningly.*]
Sed quíd opust uerbis? Sín eueniat, quód uolo,
In Pámphilo ut nil sít morae, restát Chremes,
Qui mi éxorandus ést; et spero cónfore.
Nunc tuómst officium, has béne ut adsimules núptias,
Pertérrefacias Dáuom, obserues fílium,
Quid agát, quid cum illo cónsili captét.
So. Sat est:
Curábo; eamus núnciam intro.
Si. I praé, sequar.
[*Exit Sosia into Simo's house.*]

Scene 2.

Simo. Davos.

[*Simo lingers behind, reflecting upon the situation. When about to go in-doors, he is surprised by the appearance of Davus, and takes the opportunity to teach the latter a lesson.*]

Si. Non dúbiumst, quin uxórem nolit fílius;
Ita Dáuom modo timére sensi, ubi núptias
Futúras esse audíuit. Sed ipse exít foras.

[*Davus, entering without seeing Simo, soliloquizes.*]

Da. Mirábar, hoc si síc abiret; ét eri semper lénitas
Verébar quorsum euáderet.
Qui póstquam audierat nón datum iri fílio uxorém suo,
Númquam quoiquam nóstrum uerbum fécit neque id aegré tulit.
Si. [*Aside*] Át nunc faciet, néque, ut opinor, síne tuo magnó malo.
Da. Id uóluit, nos sic nécopinantis dúci falso gaúdio,
Sperántis, iam amotó metu interóscitantis ópprimi,
Ne ésset spatium cógitandi ad dísturbandas núptias;
Astúte!
Si. [*Aside*] Carnuféx quae loquitur?
Da. [*Seeing Simo*] Érus est, neque prouíderam.
Si. Daue.
Da. Hém! — quid est?
Si. Ehodum ád me!
Da. [*Aside*] Quid hic uolt?
Si. Quíd ais?

Da. Qua de ré?
Si. Rogas?
Meum gnátum rumor ést amare.
Da. Id pópulus curat scílicet.
Si. Hocíne agis an non?
Da. Égo uero istuc.
Si. Séd nunc ea me exquírere,
Iníqui patris est; nám quod antehac fécit, nihil ad me áttinet.
Dum témpus ad eam rém tulit, siui ánimum ut explerét suom.
Nunc híc dies aliám uitam adfert, álios mores póstulat.
Dehinc póstulo, siue aéquomst, te oro, Dáue, ut redeat iam ín uiam.
Hoc quíd sit? Omnes, quí amant, grauiter síbi dari uxorém ferunt.
Da. Ita áiunt.
Si. Tum si quís magistrum cépit ad eam rem ínprobum,
Ipsum ánimum aegrotum ad déteriorem pártem plerumque ádplicat.
Da. Non hércle intellegó.
Si. Non? hem!
Da. Non; Dáuos sum, non Oédipus.
Si. Nempe érgo aperte uís quae restant mé loqui?
Da. Sané quidem.
Si. Si sénsero hodie quícquam in his te núptiis
Falláciae conári, quo fiánt minus,
Aut uélle in ea re osténdi, quam sis cállidus:
Verbéribus caesum te ín pistrinum, Dáue, dedam usque ád necem,

Ea lége atque omine, út, si te inde exémerim, ego pro té molam.
Quid? hŏc íntellextin, án nondum etiam ne hóc quidem?
Da. Immo cállide:
Ita apérte ipsam rem módo locutus, nīl circum itione úsus es.
Si. Vbiuís facilius pássŭs sim quam in hác re me delúdier.
Da. Bona uérba, quaeso.
Si. Inrídes? nil me fállis. Edicó tibi,
Ne témere facias. Néque tu hau dices tíbi non praedictúm. Caue! [*Exit Simo, shaking his stick at Davus.*]

Scene 3.

Davos.

Da. Enīm uéro, Daue, nīl locist segnítiae neque socórdiae,
Quantum íntellexi módo senis senténtiam de núptiis.
Quae sí non astu próuidentur, me aút erum pessúm dabunt.
Nec quíd agam certumst; Pámphilumne adiútem an auscultém seni.
Si illúm relinquo, eius uítae timeo; sín opitulor, huíus minas,
Quoi uérba dare diffícilest. Primum iám de amore hoc cómperit;
Me infénsus seruat, né quam faciam núptiis falláciam.

Si sénserit, perii; aút si lubitum fúerit, causam céperit,
Quo iúre, quaque iniúria praecípitem in pistrinúm dabit.
Ad haéc mala hoc mi accédit etiam: haec Ándria,
Si ista úxor siue amícast, grauida e Pámphilost.
Audíreque eorumst óperae pretium audáciam;
Nam incéptiost améntium, haud amántium.
Quidquíd peperisset, décreuerunt tóllere,
Et fíngunt quandam intér se nunc falláciam,
Ciuem Átticam esse hanc. 'Fúit olim hinc quidám senex
Mercátor; nauem is frégit apud Andrum ínsulam;
Is óbiit mortem.' Ibi tum hánc eiectam Chrýsidis
Patrém recepisse órbam, paruam. Fábulae!
Mihi quídem hĕrcle non fit uéri simile. Atque ípsis commentúm placet.

[*A maid appears at the door of Glycerium's house.*]

Sed Mýsis ab ea egréditur. At ego hinc me ád forum,
Conuéniam Pamphilúm, ne de hac re páter inprudentem ópprimat. [*Exit Davus to the right.*]

Scene 4.

Mysis.

[*Before Mysis steps forward, she calls back to an older woman within.*]

My. Aúdiui, Archylís, iam dudum: Lésbiam adducí iubes.
Sáne pol ílla témulentast múlier et temerária

Néc satîs digna, quoí committas prímo partu múlierem.
Támen eam adducam? [*After a moment's pause, addressing the audience*] Ínportunitatem spectate ániculae,
Quía compotrix éius est. Di, dáte facilitatem, óbsecro,
Huíc pariundi atque ílli in aliis pótius peccandí locum!

[*Turns, and sees Pamphilus approaching*]

Sed quídnam Pamphilum éxanimatum uídeo? Vereor quíd siet.
Oppériar, ut sciám numquidnam haec túrba tristitiae ádferat.

Scene 5.

PAMPHILVS. MYSIS.

[*Pamphilus, much agitated, enters from the forum. Mysis stays in the background.*]

Pa. Hŏcinést humanum fáctum aut inceptum? Hŏcinest officiúm patris?
My. [*Aside*] Quid íllud est?
Pa. Pro deúm fidĕm! quid ĕst, si hóc non contuméliast?
Vxórem decrerát dare sese mi hódie. Nonne opórtuit
Praescísse me ante? Nónne prius commúnicatum opórtuit?
My. [*Aside*] Miserám me, quod uerbum aúdio!
Pa. Quíd? Chremes, qui dénegarat sé commissurúm mihi

[redacted]

Gnátam suam uxorem, íd mutauit, quóm me inmutatúm uidet?
Itane óbstinate dát operam, ut me a Glýcerio miserum ábstrahat!
Quod sí fit, pereo fúnditus.
Ádeon hominem esse ínuenustum aut ínfelicem quémquam, ut ego sum!
Pró deum atque hominúm fidem!
Núllon ego Chremétis pacto adfínitatem effúgere potero?
Quót modis contémptus, spretus! Fácta, transacta ómnia. Hem, —
Répudiatus répetor. Quam ob rem? Nísi si id est, quod súspicor:
Áliquid monstri alúnt; ea quoniam némini optrudí potest,
Ítur ad me.

My. [*Aside*] Orátio haec me míseram exanimauít metu.

Pa. Nam quíd ego dicam dé patre? Ah,
Tantámne rem tam néclegenter ágere! Praeteriéns modo
Mihi ápŭd forum 'uxor tíbi ducendast, Pámphile, hodie' inquít, 'para;
Ábĭ domum.' Id mihi uísust dicere 'ábĭ cito ac suspénde te.'
Óbstipui. Censén me uerbum pótuisse ullum próloqui
Aut úllam causam inéptam saltem fálsam iniquam? Obmútui.
Quód si ego scissem id príŭs, quid facerem, sí quis nunc me intérroget,

[redacted]

Áliquid facerem, ut hóc ne facerem. Séd nunc quid primum éxsequar?
Tót me inpediunt cúrae, quae meum ánimum diuorsaé trahunt,
Amŏr, mísericordia húius, nuptiárum sollicitátio,
Tum pátrīs pudor, qui mé tam leni pássus est animo úsque adhuc
Quae meó quomque animo lúbitumst facere. Eine égo ut aduorser? Eí mihi!
Incértumst quid agam.
My. [*Aside*] Mísera timeo 'incértumst' hoc quorsum áccidat.
Sed núnc peropust aut húnc cum ipsa aut de illa áliquid me aduorsum húnc loqui.
Dum in dúbiost animus, paúlo momento húc uel īlluc inpéllitur.
Pa. [*Hearing Mysis*] Quis hīc lóquitur? Mysis, sálue!
My. [*Coming forward*] O, salue, Pámphile!
Pa. Quid agít?
My. Rogas?
Labórat e dolóre, atque ex hoc mísera sollicitást die,
Quia ólim in hunc sunt cónstitutae núptiae. Tum autem hóc timet,
Ne déseras se.
Pa. Egone ístuc conarí queam?
Egŏn própter me illam décipi miserám sinam,
Quae mīhi suom animum atque ómnem uitam crédidit?
Quam ego ánimo egregie cáram pro uxore hábuerim,
Bene ét pudice eius dóctum atque eductúm sinam
Coáctum egestate íngenium inmutárier?
Non fáciam.

My. Haud uereor, si ín te sit soló situm;
Sed uim út queas ferre.
Pa. Ádeon me ignauóm putas,
Adeón porro ingratum aút inhumanum aút ferum,
Vt néque me consuetúdo neque amor néque pudor
Commóueat neque commóneat, ut seruém fidem?
My. Vnum hóc scio, esse méritam, ut memor essés sui.
Pa. Memor éssem? O Mysis, Mýsis, etiam núnc mihi
Scripta ílla dicta súnt in animo Chrýsidis
De Glýcerio. Iam férme moriens mé uocat.
Accéssi; uos semótae. Nos soli; íncipit
'Mi Pámphile, huius fórmam atque aetatém uides,
Nec clám te est, quam illi núnc utraeque inútiles
Et ád pudicitiam ét ăd rem tutandám sient.
Quod pér ego te dextram hánc oro et geniúm tuom,
Per tuám fidem perque húius solitúdinem
Te optéstor, ne abs te hanc ségreges neu déseras.
Si te ín germani frátris dilexí loco
Siue haéc te solum sémper fecit máxumi
Seu tíbi morigera fúit in rebus ómnibus,
Te istí uirum do, amícum tutorém patrem;
Bona nóstra haec tibi permítto et tuae mandó fidei.'
Hanc mi ín manum dat; mórs continuo ipsam óccupat.
Accépi; acceptam séruabo.
My. Ita speró quidem.
Pa. Sed quór tu abis ab ílla?
My. Óbstetricem accérso.
Pa. Propera. Atque aúdin?
Verbum únum caue de núptiis, ne ad mórbum hoc etiam. . . .
My. Téneo. [*Exeunt.*]

[redacted]

ACT II.

Scene 1.

Charinvs. Pamphilvs. Byrria.

[*Enter Charinus and his slave Byrria, engaged in conversation.*]

Ch. [*Astonished and alarmed*] Quíd ais, Byrriá? datŭrne illa Pámphilo hodie núptum?
By. [*With an air of indifference*] Sic est.
Ch. Quí scis?
By. Apŭd forúm modo ĕ Dauo audíui.
Ch. Vae miseró mihi!
Vt ánimus in spe atque ín timore usque ántehac adtentús fuit,
Ita, póstquam adempta spés est, lassus cúra confectús stupet.
By. Quaéso edepol, Charíne, quoniam nón potest id fíeri quod uis,
Íd uelis quod póssit.
Ch. Nil uolo áliud nisi Philúmenam.
By. Ah,
Quánto satiust te íd dare operam, qui ístum amorem ex ánimo amoueas,
Quam íd loqui, quo mágĭs lubido frústra incendatúr tua!
Ch. Facile ómnes, quom ualémus, recta cónsilia aegrotís damus.

alitter séntias.

Age, age, út lubet.

[Looking down the street] Sed Pámphilum

omnia experíri certumst príŭs quam pereo.

[Aside] Quíd hic agit?

hunc orabo, huic súpplicabo, amórem huic

narrabó meum.

impetrabo, ut áliquot saltem núptiis prodát dies.

fiet áliquid, spero.

[Aside] Id 'áliquid' nihil est.

Býrria,

tibi uidetur? ádeon ad eum?

Quíd ni? si nil ímpetres,

ut te árbitretur síbi paratum moéchum, si illam dúxerit.

Ábin hinc in malám rem cum suspícione istác, scelus?

Charínum uideo. Sálue.

[*Pamphilus enters from the right.*]

Ch. Oh, salue, Pámphile;

Ád te aduenio spém salutem auxílium consilium éxpetens.

Pa. Néque pol consilí locum habeo néque ad auxilium cópiam.

Séd istuc quidnamst?

Ch. Hódie uxorem dúcis?

Pa. Aiunt.

Ch. Pámphile,

Si íd facis, hodié postremum mé uides.

Pa. Quid ita?

Ch. Eí mihi,

Véreor dicere; huíc dic quaeso, Býrria.

By. Egò dicám?
Pa. Quid est?
By. Spónsam hic tuam amat.
Pa. Né iste haud mecum séntit. Ehodum díc mihi:
Númquidnam ampliús tibi cum illa fúit, Charine?
Ch. Ah, Pámphile,
Nīl.
Pa. Quam uellem!
Ch. Núnc te per amicítiam et per amorem óbsecro,
Príncipio ut ne dúcas.
Pa. Dabo equidem óperam.
Ch. Sed si id nón potest
Aút tibi nuptiae haé sunt cordi . . .
Pa. [*Indignantly*] Córdi!
Ch. . . . saltèm aliquót dies
Prófer, dum proficíscor aliquo, né uideam.
Pa. Audi núnciam.
Égo, Charine, ne útiquam officium líberi esse hominís puto,
Quom ís nil mereat, póstulare id grátiae apponí sibi.
Núptias effúgere ego istas málo quam tu adipíscier.
Ch. Réddidisti animúm.
Pa. Nunc siquid pótes aut tu aut hic Býrria,
Fácite fingite ínuenite effícite qui detúr tibi.
Égo id agam, mihi quí ne detur.
Ch. Sát habeo.
Pa. Dauom óptume
Vídeo, quoius consīlio fretus sum.
Ch. [*Turning to Byrria*] Át tu hercle haud quicquám mihi,
Nísi ea quae nil ópŭs sunt sciri. Fúgīn hinc?
By. Ego uero ác lubens. [*Exit Byrria.*]

Scene 2.

Davos. Charinvs. Pamphilvs.

[*Enter Davus from the right. In his excitement, he fails to see Charinus and Pamphilus.*]

Da. Dí boni, boní quid porto! séd ubi inueniam Pámphilum,
Vt metum in quo núnc est adimam atque éxpleam animum gaúdio?
Ch. [*Apart to Pamphilus*] Laétus est nescío quid.
Pa. [*Apart to Charinus*] Nihil est: nóndum haec resciuít mala.
Da. Quem égo nunc credo, sí iam audierit síbi paratas núptias . . .
Ch. [*Apart to Pamphilus*] Aúdin tu illum?
Da. . . . tóto me oppido éxanimatum quaérere.
Séd ubi quaeram? Quó nunc primum inténdam?
Ch. [*Apart to Pamphilus*] Cessas ádloqui?
Da. [*To himself as he moves on*] Hábeo.
Pa. Daue, adés, resiste.
Da. Quís homost, qui me . . ? [*turning round*] O Pámphile,
Te ípsum quaero. Euge ó Charine! ambo ópportune; uós uolo.
Pa. Dáue, perii.
Da. Quín tu hoc audi.
Pa. Intérii.
Da. Quid timeás scio.
Ch. Méa quidem hercle cérto in dubio uítast.
Da. [*To Charinus*] Et quid tú, scio.

Pa. Núptiae mi. . . .
Da. Etsí scio?
Pa. . . . hodie . . .
Da. [*Interrupting impatiently*] Optúndis, tam etsi intéllego?
[*To Pamphilus*] Íd paues, ne dúcas tu illam; [*to Charinus*] tu aútem, ut ducas.
Ch. Rém tenes.
Pa. Ístuc ipsum.
Da. Atque ístuc ipsum nîl períclist; mé uide.
Pa. Óbsecro te, quám primum hoc me líbera miserúm metu.
Da. Em,
Líbero; uxorém tibi non dat iám Chremes.
Pa. Qui scís?
Da. Scio.
Túŏs pater modo mé prehendit; aít tibi uxorém dare
Hódie, item alia múlta, quae nunc nón est narrandí locus.
Cóntinuo ad te próperans percurro ád forum, ut dicám tibi haec.
Vbi te non inuénio, ibi ascendo ín quendam excelsúm locum.
Círcumspicio; núsquam. Forte ibi húius uideo Býrriam [*pointing to Charinus*];
Rógŏ. Negat uidísse. Mihi moléstum. Quid agam cógito.
Rédeunti interea éx ipsa re mi íncidit suspício 'hem,
Paúlulum obsoni; ípsus tristis; de ínprouiso núptiae;
Nón cohaerent.'
Pa. Quórsum nam istuc?
Da. Égo me continuo ád Chremen.

[redacted]

Quom íllo aduenio, sólitudo ante óstium; iam id gaúdeo.
Ch. Récte dicis.
Pa. Pérge.
Da. Maneo; intérea intro ire néminem
Vídeo, exire néminem; matrónam nullam in aédibus,
Níl ornati, níl tumulti; accéssi; intro aspexí.
Pa. Scio,
Mágnum signum.
Da. Núm uidentur cónuenire haec núptiis?
Pa. Nón opinor, Dáue.
Da. 'Opinor' nárras? non recte áccipis.
Cérta res est. Étiam puerum inde ábiens conueni Chremi;
Hólera et pisciculós minutos férre obolo in cenám seni.
Ch. Líberatus sum hódie, Daue, túa opera.
Da. Ac nullús quidem.
Ch. Quíd ita? Nempe huic [*pointing to Pamphilus*] prórsus illam nón dat.
Da. Ridiculúm caput,
Quási necessus sít, si huic non dat, té íllam uxorem dúcere:
Nísi uides, nisi sénis amicos óras, ambis.
Ch. Béne mones;
Íbo, etsi hercle saépe iam me spés haec frustratást. Vale. [*Exit Charinus.*]

SCENE 3.

PAMPHILVS. DAVOS.

Pa. Quíd igitur sibi uólt pater? quor símulat?
Da. Ego dicám tibi.
Si íd suscenseát nunc, quia non dét tibi uxorém Chremes,
Ípsus sibi ĕsse iniúrius uideátur, neque id iniúria,
Príŭs quam tuom ŭt sese hábeat animum ad núptias perspéxerit.
Séd si tu negáris ducere, íbi culpam in te tránsferet;
Túm illae turbae fíent.
Pa. Quiduis pátiar.
Da. Pater est, Pámphile;
Dífficilest. Tum haec sólast mulier; díctum ac factum, inuénerit
Áliquam causam, quam ób rem eiciat óppido.
Pa. [*Horrified*] Eiciát?
Da. Cito.
Pa. Cédo igitur, quid fáciam, Daue?
Da. Díc te ducturum.
Pa. [*Startled*] Hém!
Da. Quid est?
Pa. Egŏn dícam?
Da. Quor non?
Pa. Númquam faciam.
Da. Né nega.
Pa. Suadére noli.
Da. Ex eá re quid fiát, uide.
Pa. Vt ab ílla excludar [*pointing to Glycerium's house*], hóc concludar [*pointing down the street*].

Da. Nón itast.
Nempe hóc sic esse opínor; dicturúm patrem
'Ducás uolo hodie uxórem'; tu 'ducam' ínquies:
Cedo quíd iurgabit técum hic? Reddes ómnia
Quae núnc sunt certa ei cónsilia incerta út sient,
Sine ŏmní periclo; nam hóc haud dubiumst, quín Chremes
Tibi nón det gnatam. Néc tu ea causa mínueris
Haec quaé facis, ne is mútet suam senténtiam.
Patrí dic uelle, ut, quóm uelit, tibi iúre irasci nón queat.
Nam quód tu speres 'própulsabo fácile uxorem his móribus,
Dabĭt némo'; inueniet ínopem potius, quám te corrumpí sinat.
Sed sí te aequo animo férre accipiet, néclegentem féceris;
Alia ótiosus quaéret, interea áliquid acciderít boni.
Pa. Ităn crédis?
Da. Hau dubium íd quidemst.
Pa. Vidĕ quó me inducas.
Da. Quín taces?
Pa. Dicám. Puerum autem né resciscat míhi ĕsse ex illa caútiost;
Nam póllicitus sum súsceptnrum.
Da. O fácinus audax!
Pa. Hánc fidem
Sibi me óbsecrauit, quí se sciret nón deserturum, út darem.
Da. Curábitur. Sed páter adest. Cauĕ te ésse tristem séntiat.

SCENE 4.

SIMO. DAVOS. PAMPHILVS.

[*Enter Simo from the right, without seeing Davus and Pamphilus.*]

Si. Reuíso quid agant aút quid captent cónsili.
Da. [*Apart to Pamphilus*] Hic núnc non dubitat, quín te ducturúm neges.
Venít meditatus álicunde ex soló loco;
Orátionem spérat inueníssе se,
Qui dífferat te; proín tu fac apud té sies.
Pa. [*Apart to Davus*] Modo út póssim, Daue.
Da. [*Apart*] Créde, inquam, hoc mihi, Pámphile,
Numquam hódie tecum cómmutaturúm patrem
Vnum ésse uerbum, sí te dices dúcere.

SCENE 5.

BYRRIA. SIMO. DAVOS. PAMPHILVS.

[*Enter Byrria from the house of Charinus. He remains in the background unobserved.*]

By. [*Aside*] Erŭs mé relictis rébus iussit Pámphilum
Hodie óbseruare, ut quíd ageret de núptiis
Scirem; íd propterea núnc hunc [*pointing to Simo*] uenientém sequor.
Ipsum ádeo praesto uídeo cum Dauo; hóc agam.
Si. [*Aside*] Vtrúmque adesse uídeo.
Da. [*Apart to Pamphilus*] Em, serua!
Si. Pámphile!

Da. [*Aside*] Quasi de ínprouiso réspice ad eum.
Pa. Ehém, pater!
Da. [*Aside*] Probe.
Si. Hódie uxorem dúcas, ut dixí, uolo.
By. [*Aside*] Nunc nóstrae timeo párti, quid hīc respóndeat.
Pa. Neque īstíc neque alibi tíbi erit usquam in mé mora.
By. [*Aside*] Hem?
Da. [*Aside*] Obmútuit.
By. [*Aside*] Quid díxit?
Si. Facis ut té decet,
Quom istúc quod postulo ímpetro cum grátia.
Da. [*Aside*] Sum uérus?
By. [*Aside*] Erus, quantum aúdio, uxore éxcidit.
Si. I núnciam intro, ne ín mora, quom opŭs sít, sies.
Pa. Eó. [*Exit into Simo's house.*]
By. [*Aside*] Nullane in re ésse quoiquam hominí fidem!
Verum íllud uerbumst, uólgo quod dicí solet,
Omnís sibi malle mélius esse quam álteri.
Ego íllam uidi; uírginem formá bona
Meminí uidere. Quo aéquior sum Pámphilo,
Si sé īllam in somnis quam íllum amplecti máluit.
Renúntiabo, ut pro hóc malo mihi dét malum.
[*Exit Byrria.*]

Scene 6.

Davos. Simo.

Da. [*Aside*] Hic núnc me credit áliquam sibi falláciam
Portáre et ea me hic réstitisse grátia.
Si. [*In a polite tone*] Quid Dáuos narrat?

Da. Néqueo quicquam núnc quidem.
Si. Nilne? Hém?
Da. Nil prorsus.
Si. Átqui exspectabám quidem.
Da. [*Aside*] Praetér spem euenit, séntio. Hoc male habét uirum.
Si. Potin és mihi uerum dícere?
Da. Nil fácilius.
Si. Num illí molestae quídpiam haec sunt núptiae?
Da. Num própter consuetúdinem huiusce hóspitae?
Nihil hércle; aut, si adeo, bíduist aut trídui
Haec sóllicitudo: nósti? deinde désinet;
Etenim ípsus secum eám rem reputauít uia.
Si. Laudó.
Da. Dum licitumst éi dumque aetás tulit,
Amáuit; tum id clam; cáuit ne umquam infámiae
Ea rés sibi esset, út uirum fortém decet.
Nunc úxore opus est; ánimum ad uxorem ádpulit.
Si. Subtrístis uisus ést esse aliquantúm mihi.
Da. Nil própter hanc rem, séd ĕst quod suscensét tibi.
Si. Quid id ést?
Da. Puerilest.
Si. Quídnamst?
Da. Nil.
Si. Quin díc, quid est?
Da. Ait nímium parce fácere sumptum.
Si. Méne?
Da. Te.
'Vix' ínquit 'drachumis ést obsonatús decem;
Non fílio uidétur uxorém dare.
Quem' inquít 'uocabo ad cénam meorum aequálium
Potíssumum nunc?' ét, quod dicendum híc siet,

Tu quóque perparce nímium. Non laudó.
Si. Tace.
Da. [*Aside*] Commóui.
Si. Ego istaec récte ut fiant uídero.
[*Aside*] Quidnam hóc est rei? Quíd hīc uolt ueteratór sibi?
Nam si híc malist quicquam, ém īllic est huic reí caput.

ACT III.

Scene 1.

Mysis. Simo. Davos. Lesbia. Glycerivm.

[*Enter from the right Mysis, with the midwife Lesbia. They do not see Simo and Davus.*]

My. Ita pól quidĕm res est, út dixisti, Lésbia:
Fidélem hau ferme múlieri inueniás uirum.
Si. [*Aside to Davus*] Ab Ándriast ancílla haec?
Da. [*Aside to Simo*] Quid narrás?
Si. [*Aside*] Itast.
My. Sed hĭc Pámphilus . . .
Si. [*Aside*] Quid dícit?
My. . . . firmauít fidem.
Si. [*Aside*] Hem!
Da. [*Aside*] Vtinam aút hic surdus aút haec muta fácta sit!
My. Nam quód peperisset, iússit tolli.
Si. [*Aside*] O Iúppiter,
Quid ego aúdio? Actumst, síquidem haec uera praédicat.
Le. Bonum ĭngénium narras ádulescentis.
My. Óptumum.
Sed séquere me intro, ne ín mora illi sís.
Le. Sequor.

[*Mysis and Lesbia go into Glycerium's house.*]

[redacted]

Da. [*Aside*] Quod rémedium nunc huíc malo inueniám?
Si. [*Aside*] Quid hoc?
Adeón est demens? Éx peregrina? Iám scio: ah,
Vix tándem sensi stólidus.
Da. [*Aside*] Quid hīc sensísse ait?
Si. [*Aside*] Haec prímum adfertur iám mi ab hoc fallácia;
Hanc símulant parere, quó Chremetem abstérreant.
Gl. [*Inside the house*] Iunó Lucina, fér opem, serua me, óbsecro.
Si. [*Addressing Davus*] Hui, tám cito? Ridículum. Postquam ante óstium
Me audíuit stare, adpróperat. Non sat cómmode
Diuísa sunt tempóribus tibi, Daue, haéc.
Da. Mihin?
Si. Num inmémores discipuli?
Da. Égo quid narres néscio.
Si. [*Aside*] Hicíne me si inparátum in ueris núptiis
Adórtus esset, quós mihi ludos rédderet!
Nunc huíus periclo fít, ego īn portu náuigo.

Scene 2.

Lesbia. Simo. Davos.

[*Re-enter Lesbia from Glycerium's house. She does not see Simo or Davus, and calls to a maid-servant within.*]

Le. Adhúc, Archylís, quae adsolént quaeque opórtent
Signa ésse ad salútem, omnia huíc esse uídeo.
Nunc prímum fac ístam ut lauét; poste deínde,
Quod iússi ei darí bibere et quántum imperáui,

Date; móx ego huc reuórtor.
[*To herself*] Per (ĕcástor!) scitus púer est natus Pámphilo.
Deos quaéso ut sit supérstes, quandoquidem ípsest ingenió bono,
Quomque huíc est ueritus óptumae adulescénti facere iniúriam. [*Exit Lesbia.*]

Si. [*In an angry tone*] Vel hŏc quís non credat, quí te norit, ábs te esse ortum?

Da. [*With pretended astonishment*] Quídnam id est?

Si. Non ímperabat córam, quid opus fácto esset puérperae
Sed póstquam egressast, íllis quae sunt íntus clamat dé uia.
O Dáue, itan contémnor abs te? Aut ítane tandem idóneus
Tibi uídeor esse, quém tam aperte fállere incipiás dolis?
Saltem áccurate, ut métui uidear cérte, si rescíuerim.

Da. [*Aside*] Certe hércle hic ipsus sé nunc fallit, haúd ego.

Si. Edixín tibi,
Intérminatus súm, ne faceres? Núm ueritus? Quid rétulit?
Credón tibi hoc nunc, péperisse hanc e Pámphilo?

Da. [*Aside*] Teneó quid erret, ét quid agam habeo.

Si. Quíd taces?

Da. Quid crédas? Quasi non sínt tibi renúntiata haec síc fore.

Si. Mihĭn quísquam?

[redacted]

Da. [*Ironically*] Eho! an tute íntellexti hoc ádsimulari?
Si. Inrídeor.
Da. Renúntiatumst; nám qui tibi ïstaec íncidit suspício?
Si. Qui? Quía te noram.
Da. Quási tu dicas, fáctum id consilió meo.
Si. Certe énïm scio.
Da. Non sátïs me pernosti étiam, qualis sím, Simo.
Si. Egŏn té?
Da. Sed si quid tíbi narrare occépi, continuó dari
Tibi uérba censes.
Si. Fálso!
Da. Itaque hercle nïl iam muttire aúdeo.
Si. Hoc égo scio unum, néminem peperísse hic [*pointing to Glycerium's house*].
Da. Intelléxti.
Níhilo setiús mox puerum huc déferent ante óstium.
[*Assuming a very serious tone*] Ïd ego iam nunc tíbi ere, nuntió futurum, ut sís sciens,
Né tu hoc poste dícas Daui fáctum consilio aút dolis.
Prórsus a me opínionem hanc túam ĕsse ego amotám uolo.
Si. Vnde id scis?
Da. Audíui et credo; múlta concurrúnt simul,
Quí coniecturam hánc nunc faciam. Iám prius haec se e Pámphilo
Gráuidam dixit ésse; inuentumst fálsum. Nunc, postquám uidet
Núptias domi ápparari, míssast ancilla ïlico
Óbstetricem accérsitum ad eam et púerum ut adferrét simul.

Hóc nisi fit, puerum út tu uideas, níl mouentur núptiae.
Si. Quíd ais? Quom intelléxeras
Íd consilium cápere, quor non díxti extemplo Pámphilo?
Da. Quís igitur eum ab ílla abstraxit nísi ego? Nam omnes nós quidem
Scímus, quam misere hánc amarit. Núnc sibi uxorem éxpetit.
Póstremo id mihi dá negoti; tú tamen idem has núptias
Pérge facere ita út facis, et id spéro adiuturós deos.
Si. Ímmo abi intro. Ibi me ópperire et quód parato opus ést para. [*Exit Davus into Simo's house.*]
Non ínpulit me, haec núnc omnino ut créderem.
Atque haúscio an quae díxit sint uera ómnia.
Sed párui pendo; illúd mihi multo máxumumst,
Quod míhi pollicitust ípse gnatus. Núnc Chremen
Conuéniam; orabo gnáto uxorem; si ímpetro,
Quid álias malim quam hódie has fieri núptias?
Nam gnátus quod pollícitust, haud dubiúmst mihi,
Si nólit, quin eum mérito possim cógere.
Atque ádeo in ipso témpore eccum ipsum óbuiam.

Scene 3.

Simo. Chremes.

[*Enter Chremes from the right, coming from the forum.*]

Si. Iubeó Chremetem . . .
Ch. [*Interrupting*] O te ípsum quaerebam.
Si. Ét ego te. Optato áduenis.

Ch. Aliquót me adierunt, éx te auditum qui aíbant, hodie fíliam
Meam núbere tuo gnáto; id uiso, tún an illi insániant.
Si. [*Earnestly*] Auscúlta pauca; et quíd ego te uelim ét tu quod quaerís scies.
Ch. Auscúlto; loquere quíd uelis.
Si. Per té deos oro et nóstram amicitiám, Chremes,
Quae incépta a paruis cum aétate adcreuít simul,
Perque únicam gnatám tuam et gnatúm meum,
Quoius tíbi potestas súmma seruandí datur,
Vt me ádiuues in hác re, atque ita uti núptiae
Fueránt futurae, fíant.
Ch. Ah, ne me óbsecra;
Quasi hóc te orando a me ímpetrare opórteat.
Alium ésse censes núnc me atque olim quóm dabam?
Si in rémst utrique ut fíant, accersí iube.
Sed si éx ea re plús malist quam cómmodi
Vtríque, id oro te ín commune ut cónsulas,
Quasi ílla tua sit Pámphilique ego sím pater.
Si. Immo íta uolo itaque póstulo ut fiát, Chreme;
Neque póstulem abs te, ni ípsa res moneát.
Ch. Quid est?
Si. Iraé sunt inter Glýcerium et gnatum.
Ch. [*Impatiently*] Aúdio.
Si. Ita mágnae, ut sperem pósse auelli.
Ch. Fábulae!
Si. Profécto sic est.
Ch. Síc hercle ut dicám tibi;
Amántium irae amóris integrátiost.
Si. Em, id te óro ut ante eámus, dum tempús datur,
Dumque eíus lubido occlúsast contuméliis,

Prius quam hárum scelera et lácrumae confictaé dolis
Reddúcunt animum aegrótum ad misericórdiam,
Vxórem demus. Spéro consuetúdine,
Coniúgio liberáli deuinctúm, Chremes,
Dein fácile ex illis sése emersurúm malis.
Ch. Tibi ita hóc uidetur; át ego non posse árbitror,
Neque illum hánc perpetuo habére neque me pérpeti.
Si. Qui scís ergo istuc, nísi periclum féceris?
Ch. At istúc periclum in fília fierí grauest.
Si. Nempe íncommoditas dénique huc omnís redit,
Si euéniat, quod di próhibeant, discéssio.
At sí corrigitur, quót commoditatés uide!
Princípio amico fílium restítueris,
Tibi génerum firmum et fíliae inueniés uirum.
Ch. [*Yielding reluctantly*] Quid istíc? Si ita istuc ánimum induxti esse útile,
Noló tibi ullum cómmodum in me claúdier.
Si. Meritó te semper máxumi fecí, Chreme.
Ch. Sed quíd ais?
Si. Quid?
Ch. Qui scís eos nunc díscordare intér se?
Si. Ipsús mihi Dauos, qui íntumust eorúm consiliis, díxit;
Et ís mihi suadet núptias quantúm queam ut matúrem.
Num cénses faceret, fílium nisi scíret eadem haec uélle?
Tute ádeo iam eius uerba aúdies. [*Calling through the door of his house*] Heus, éuocate huc Dáuom.
Atque éccum uideo ipsúm foras exíre.

Scene 4.

Davos. Simo. Chremes.

[*Enter Davus from Simo's house. He does not see Chremes.*]

Da. [*To Simo*] Ad te ibam.
Si. Quídnam est?
Da. Quor úxor non accérsitur? Iam aduésperascit.
Si. [*Apart to Chremes*] Aúdin?
[*To Davus*] Ego dúdum non nil uéritus sum, Daue, ábs te, ne facerés idem,
Quod uólgus seruorúm solet, dolís ut me delúderes,
Proptérea quod amat fílius.
Da. Egon ístuc facerem?
Si. Crédidi,
Idque ádeo metuens uós celaui, quód nunc dicam.
Da. Quíd?
Si. Scies;
Nam própemodum habeo iám fidem.
Da. Tandém cognosti quí siem?
Si. Non fúerant nuptiaé futurae.
Da. [*Pretending to be amazed*] Quíd? non?
Si. Sed ea grátia
Simuláui, uos ut pértemptarem.
Da. Quíd ais?
Si. Sic res ést.
Da. Vide!
Numquam ístuc quiui ego íntellegere. Váh, consilium cállidum!
Si. Hoc aúdi: ut hinc te intro íre iussi, oppórtune hic [*pointing to Chremes*] fit mi óbuiam.

[redacted]

Da. [*Aside, with genuine alarm*] Hem,
Numnám perimus?
Si. Nárro huic, quae tu dúdum narrastí mihi.
Da. [*Aside*] Quidnam aúdiam?
Si. Gnatam út det oro, uíxque id exoro.
Da. [*Aside*] Óccidi!
Si. [*Having overheard Davus*] Hem,
Quid díxti?
Da. Optume ínquam factum.
Si. Núnc per hunc nullást mora.
Ch. Domúm modo ibo, ut ápparetur dícam, atque huc renúntio. [*Exit Chremes to the right.*]
Si. Nunc te óro, Daue, quóniam solus mi éffecisti has núptias . . .
Da. [*Aside with bitterness*] Ego uéro solus!
Si. . . . córrigi mihi gnátum porro enítere.
Da. Faciam hércle sedulo.
Si. Potes nunc, dum ánimus inritátus est.
Da. Quiéscas.
Si. Age igitúr, ubi nunc est ípsus?
Da. Mirum ní domist.
Si. Ibo ád eum atque eadem haec, quaé tibi dixi dícam idem illi. [*Exit Simo into his house.*]
Da. [*Soliloquizing*] Núllus sum!
Quid caúsaest, quin hinc ín pistrinum récta proficiscár uia?
Nihil ést preci locí relictum. Iám perturbaui ómnia:
Erúm fefelli; in núptias coniéci erilem fílium;
Feci hódie ut fierent ínsperante hoc átque inuito Pámphilo. Em
Astútias! quodsí quiessem, níhil euenissét mali.

[*Seeing Pamphilus at the door of Simo's house*] Sed éccum uideo ipsum. Óccidi! 605

V́tinam mi esset áliquid hic, quo núnc me praecipitém darem! [*Stands aside.*]

Scene 5.

PAMPHILVS. DAVOS.

[*Enter Pamphilus in haste, not seeing Davus.*]

Pa. V́bi ĭlle est scelŭs, qui pérdidit me?

Da. [*Aside*] Périi!

Pa. Atque hoc confíteor iure
Mi óptigisse, quándoquidem tam inérs, tam nulli cónsili sum.
Séruon fortunás meas me cómmisisse fúttili!
Ego prétium ob stultitiám fero, sed númquam inultum id aúferet. 610

Da. [*Aside*] Posthác me incolumem sát scio fore, núnc si deuito hóc malum.

Pa. Nam quíd ego nunc dicám patri? 612a
Negábon uelle mé, modo 612b
Qui súm pollicitus dúcere? 613a
Qua fácie facere id aúdeam? 613b
Nec quíd me nunc faciám scio. 614a

Da. [*Aside*] Nec quídĕm me atque id ago sédulo. 614b
Dicam áliquid me inuentúrum, ut huic malo áliquam producám moram.

Pa. [*Catching sight of Davus*] Oh! 615

Da. [*Aside*] Vísus sum.

Pa. [*Sneeringly*] Ehodum, bóne uir, quid ais? uídĕn me tuis consĭliis miserum

Ínpeditum esse?

Da. [*Coming forward*] Át iam expediam.

Pa. Expédies?

Da. Certe, Pámphile.

Pa. Nempe út modo.

Da. Immo mélius spero.

Pa. Oh, tíbi ego ut credam, fúrcifer? Tu rem ínpeditam et pérditam restítuas? Em quo frétūs sim,

Qui me hódie ex tranquillíssuma re cóniecisti in núptias!

Án non dixi esse hóc futurum?

Da. Díxti.

Pa. Quid meritūs?

Da. Crucem.

Séd sine paululum ád me redeam; iam áliquid dispiciam.

Pa. Eí mihi,

Quóm non habeo spátium, ut de te súmam supplicium, út uolo!

Námque hoc tempus praécauere míhi me, hau te ulciscí sinit.

Zeugma-hendiadys – one idea [?] 2 means [?]

ACT IV.

Scene 1.

Charinvs. Pamphilvs. Davos.

[*Enter Charinus in great agitation. He fails to observe Pamphilus and Davus, who have drawn to one side.*]

Ch. [*To himself*] Hócinĕst crédibile aút memorábile,
Tánta uecórdia innáta quoiquam út siet,
Vt malis gaúdeant átque ex incómmodis
Álteriús sua ut cómparent cómmoda ? Ah,
Ídnest uerum ? Ímmo id est péssumum hominúm genus,
Ín negandó modo quís pudor paúlum adest;
Póst ubist témpus promíssa iam pérfici,
Túm coactí necessário se áperiunt:
Ét timent dénegare ét tamen rés premit.
Íbi tum eorum ínpudentíssuma orátiost
'Quis tú's ? Quis mi's ? Quor meám tibi ?
Heus, próxumus sum egomét mihi.'
At támen 'ubi fidĕs ?' sí roges,
Nil púdet hic ubi opust; ílli ubi
Nil ópus est, ibi ueréntur.
Séd quid agam ? Adeamne ád eum et cum eo iniúriam hanc expóstulem ?
Íngeram mala múlta ? Atque aliquis dícat 'nil promóueris.'

[redacted]

Multúm! molestus cérte ei fuero atque ánimo morem géssero. [*Turns to go into Simo's house, but meets Pamphilus.*]
Pa. [*Coming forward*] Charíne, et me et te inprúdens, nisi quid dí respiciunt, pérdidi.
Ch. [*Bitterly*] Ítane 'inprudens'? Tándem inuentast caúsa. Soluistí fidem!
Pa. Quíd 'tandem'?
Ch. Etiam núnc me ducere ístis dictis póstulas?
Pa. Quíd ístuc est?
Ch. Postquám me amare díxi, complacitást tibi.
Heú me miserum, quí tuom animum ex ánimo spectauí meo!
Pa. Fálsus.
Ch. Nonne tíbi sat esse hoc uísum solidumst gaúdium,
Nísi me lactassés amantem et fálsa spe prodúceres?
Hábeas.
Pa. Habeam? Ah, néscis quantis ín malis uorsér miser,
Quantásque hic [*pointing to Davus*] suis consíliis mihi confláuit sollicitúdines,
Meŭs cárnufex.
Ch. [*Sarcastically*] Quid ístúc tam mirumst, dé te si exemplúm capit?
Pa. Haud ístuc dicas, sí cognoris uél me uel amorém meum.
Ch. [*Ironically*] Scio; cúm patre altercásti dudum, et ís nunc propterea tibi
Suscénset nec te quíuit hodie cógere illam ut dúceres.
Pa. Immo étiam, quo tu mínus scis aerumnás meas,
Haec núptiae non ápparabantúr mihi,
Nec póstulabat núnc quisquam uxorém dare.

[redacted]

Ch. Scio; tú coactus tuá uoluntate és. [*Turns away.*]
Pa. Mane;
Nondúm scis . . .
Ch. Scio equidem íllam ducturum ésse te.
Pa. Quor me énicas? Hoc aúdi. [*Pointing to Davus*]
Numquam déstitit
Instáre, ut dicerém me ducturúm patri,
Suadére, orare usque ádeo donec pérpulit.
Ch. Quis homo ístuc?
Pa. Dauos.
Ch. Dáuos? Quam ob rem?
Pa. Néscio,
Nisi mí deos fuisse irátos, qui auscultáuerim.
Ch. Factum ést hoc, Daue?
Da. Fáctum est.
Ch. [*Amazed*] Hem, quid aís, scelus?
At tíbi di dignum fáctis exitiúm duint.
Eho, díc mihi, si omnes húnc coniectum in núptias
Inimíci uellent, quód nisi hŏc consiliúm darent?
Da. Decéptus sum, at non défetigatús.
Ch. [*Ironically*] Scio.
Da. Hac nón successit, ália adgrediemúr uia:
Nisi íd putas, quia prímo processít parum,
Non pósse iam ad salútem conuorti hóc malum.
Pa. Immo étiam; nam satis crédo, si aduigiláueris,
Ex únis geminas míhi conficies núptias.
Da. Ego, Pámphile, hoc tibi pró seruitio débeo,
Conári manibus pédibus noctisque ét dies,
Capitís periclum adíre, dum prosím tibi.
Tuomst, síquid praeter spem éuenit, mi ignóscere.
Parúm succedit quód ago; at facio sédulo.
Vel mélius tute réperi, me missúm face.

Pa. Cupió; restitue quem á me accepistí locum.
Da. Faciam.
Pa. Át iam hoc opúst.
Da. Hem! — séd manĕ, concrepuít ab istac óstium.
Pa. Nihil ád te.
Da. [*With a thoughtful air*] Quaero.
Pa. [*Ironically*] Hem, núncin demum?
Da. At iam hóc tibi inuentúm dabo.

Scene 2.

Mysis. Pamphilvs. Charinvs. Davos.

[*Enter Mysis from Glycerium's house.*]

My. [*To Glycerium within*] Iam ubi úbi erit, inuentúm tibi curábo et mecum addúctum
Tuom Pámphilum; modo tu, ánime mi, nolí te maceráre.
Pa. Mysís!
My. [*Turning around*] Quis est? Ehĕm Pámphile, optumé mihi te offers.
Pa. Quíd id est?
My. Oráre iussit, sí sĕ ames, era, iám ut ad sese uénias:
Vidére ait te cúpere.
Pa. [*Aside*] Vah, perii! hóc malum integráscit.
[*To Davus*] Sicíne me atque illam operá tua nunc míseros sollicitári!
Nam idcírco accersor, núptias quod mi ápparari sénsit.
Ch. Quibŭs quídĕm quam facile pótis erat quiésci, si hic [*pointing to Davus*] quiésset!

Da. [*Ironically*] Age, si híc non insanít satis sua spónte, instiga.
My. [*To Pamphilus*] Atque édepol
Ea rés est, proptereáque nunc misera ín maerorest.
Pa. [*With deep emotion*] Mýsis,
Per ómnís tibi adiuró deos, numquam eám me desertúrum,
Non, sí capiundos míhi sciam esse inimícos omnis hómines.
Hanc mi éxpetiui; cóntigit. Conuéniunt mores. Váleant
Qui intér nos discidiúm uolunt. Hanc nísi mors mi adimet némo.
Ch. Resipísco.
Pa. Non Apóllinis magís uérum atque hoc respónsumst.
Si póterit fieri, ut né pater per mé stetisse crédat,
Quo mínus haec fierent núptiae, uoló. Sed si id non póterit,
Id fáciam, in procliuí quod est, per mé stetisse ut crédat.
Quis uídeor?
Ch. Miser, aeque átque ego.
Da. Consílium quaero.
Ch. Fórtis!
Pa. [*Ironically*] Scio, quíd conere.
Da. Hoc égo tibi profécto effectum réddam.
Pa. Iam hoc ópus est.
Da. Quin iam habeó.
Ch. Quid est?
Da. Huic, nón tibi habeo, ne érres.
Ch. Sat hábeo.

[redacted]

Pa. Quid faciés? cedo!
Da. Dies hic mi ut satis sit uéreor
Ad agéndum; ne uocíuom nunc me esse ád narrandum crédas.
Proinde hínc uos amolímini; nam mi ínpedimento éstis.
Pa. Ego hănc uísam. [*Exit into Glycerium's house.*]
Da. [*To Charinus*] Quid tu? quo hínc tĕ agis?
Ch. Verúm uis dicam?
Da. Immo étiam;
[*Aside*] Narrátionis íncipit mi inítium.
Ch. Quid me fíet?
Da. Eho tu ínpudens, non sátis habes, quod tíbi dieculam áddo,
Quantum huíc promoueo núptias?
Ch. Daue, át tamen . . .
Da. Quid érgo?
Ch. Vt dúcam.
Da. Ridiculum.
Ch. [*Pointing to his house*] Húc fac ad me uénias, siquid póteris.
Da. Quid uéniam? Nil habeo.
Ch. Ăt tamen siquíd.
Da. Age, ueniam.
Ch. Síquid,
Domi éro. [*Exit Charinus.*]
Da. Tu, Mysis, dum éxeo, parúmper opperíre hic.
My. Quaprópter?
Da. Ita factóst opus.
My. Matúra.
Da. Iam, inquam, hic ádero.
[*Exit into Glycerium's house.*]

Scene 3.

Mysis. Davos.

My. [*To herself*] Nilne ésse proprium quoíquam! di uostrám fidem!
Summúm bonum esse eraé putavi hunc Pámphilum,
Amícum, amatorém, uirum in quouís loco
Parátum; uerum ex eó nunc misera quém capit
Labórem! Facile hic plús malist quam illíc boni.
[*Enter Davus from Glycerium's house, carrying the baby*] Sed Dáuos exit. Mí homo, quid ĭstuc óbsecro est?
Quo pórtas puerum?
Da. [*Very seriously*] Mýsis, nunc opus ést tua
Mihi ad hánc rem exprompta málitia atque astútia.
My. Quidnam ínccepturus?
Da. [*Holding out the baby*] Áccipe a me hunc ócius
Atque ánte nostram iánuam appone.
My. Óbsecro,
Humíne?
Da. Ex ara hinc súme uerbenás tibi
Atque eás substerne.
My. Quam ób rem id tute nón facis?
Da. Quia, sí forte opŭs sit, ád erum iurandúmst mihi
Non ápposisse, . . . ut líquido possim.
My. Intéllego;
[*Ironically*] Noua núnc religio in te ístaec incessít. Cedo!
Da. Moue ócius te, ut quíd agam porro intéllegas [*Mysis lays the child at Simo's door*].
Pro Iúppiter!

My. Quid ĕst?
Da. Spónsae pater intéruenit.
Repúdio quod consĭlium primum inténderam.
My. Nescío quid narres.
Da. Égo quoque hinc ab déxtera
Veníre me adsimulábo; tu ut subséruias
Orátioni, utquómque opŭs sit, uerbís uide.
My. Ego quíd agas nihil intéllego; sed síquid est,
Quod méa opera opŭs sit uóbis, ut tu plús uides,
Manébo, nequod uóstrum remorer cómmodum.
[*Davus withdraws to the right.*]

Scene 4.

Chremes. Mysis. Davos.

[*Enter Chremes from the left.*]

Ch. [*To himself*] Reuórtor, postquam quae ópus fuere ad núptias
Gnataé paraui, ut iúbeam accersi. [*Seeing the baby*] Séd quid hoc?
Puer hérclest. [*Addressing Mysis*] Mulier, tu ádposisti hunc?
My. [*Aside*] V́bi ĭllic est?
Ch. Non mĭhi respondes?
My. [*Aside*] Núsquam est. Vae miseraé mihi!
Relíquit mĕ homo atque ábiit.
Da. [*Entering hastily from the right and soliloquizing*] Di uostrám fidem,
Quid túrbaest apud forúm! Quid illi hominum lítigant!

Tum annóna carast. [*Aside*] Quíd dicam aliud, néscio.

My. [*To Davus*] Quor tu óbsecro hic me sólam?

Da. [*Pretending to be surprised at seeing the baby*] Hem, quae haec est fábula?

Eho Mýsis, puer hic úndest? Quisue huc áttulit?

My. Satin sánu's, qui me id rógites?

Da. Quem ego igitúr rogem,

Qui hic néminem alium uídeam?

Ch. [*Aside*] Miror, únde sit.

Da. [*In a loud voice*] Dictúra es quod rogo?

My. Aú!

Da. [*In low tone*] Concede ad déxteram.

[*They go to the right.*]

My. Delíras; non tute ípse . . . ?

Da. [*In a low voice*] Verbum sí mihi

Vnúm praeter quam quód te rogŏ faxís, caue!

My. Male dícis?

Da. [*In a loud voice*] Undest? [*In a low voice*] Díc clare.

My. A nobís.

Da. Hahae!

Mirúm uero, inpudénter mulier sí facit

Meretríx!

Ch. [*Aside*] Ab Andriást haec, quantum intéllego.

Da. Adeón uidemur uóbis esse idónei,

In quíbus sic inludátis?

Ch. [*Aside*] Veni in témpore.

Da. Propera ádeo puerum tóllere hinc ab iánua:

[*In a low voice*] Mané! cauĕ quoquam ex ístoc excessís loco!

My. [*Aside*] Di te éradicent! íta me miseram térritas.

Da. Tibi égo dico an non?

My. Quíd uis?
Da. At etiám rogas?
Cedo, quoíum puerum hic ádposisti? Díc mihi.
My. Tu néscis?
Da. [*In a low voice*] Mitte id quód scio; [*aloud*] dic quód rogo.
My. Vostrí.
Da. Quoius nostri?
My. Pámphili.
Ch. [*Aside*] Hem!
Da. [*Very loudly*] Quid? Pámphili?
My. Eho, ăn nón est?
Ch. [*Aside*] Recte ego sémper fugi has núptias.
Da. O fácinus animum aduórtendum!
My. Quid clámitas?
Da. Quemne égo heri uidi ad uós adferri uésperi?
My. O hóminem audacem!
Da. Vérum; uidi Cántharam
Suffárcinatam.
My. Dís pol habeo grátias,
Quom in páriundo aliquot ádfuerunt líberae.
Da. Ne illa íllum haud nouit, quoía causa haec íncipit:
'Chremés si puerum pósitum ante aedis uíderit,
Suam gnátam non dabít': tanto hercle mágĭs dabit.
Ch. [*Aside*] Non hércle faciet.
Da. Núnc adeo, ut tu sís sciens,
Nisi púerum tollis, iám ego hunc in mediám uiam
Prouóluam teque ibídem peruoluam ín luto.
My. Tu pól, homo, non es sóbrius.
Da. Falllácia
Alia áliam trudit. Iám susurrari aúdio,
Ciuem Ătticam esse hanc.

Ch. [*Aside*] Hém!
Da. 'Coactus légibus
Eam ŭxórem ducet.'
My. Ého ŏbsecro, an non cíuis est?
Ch. [*Aside*] Ioculárium in malum ínsciens paene íncidi.
Da. [*Turning around*] Quis hīc lóquitur? O Chremé, per tempus áduenis.
Auscúlta.
Ch. Audiui iam ómnia.
Da. [*With feigned surprise*] Ain tu? haec ómnia?
Ch. Audíui, inquam, a princípio.
Da. Audistin, óbsecro? Em
Scelera! Hánc [*pointing to Mysis*] iam oportet ín cruciatum hinc ábripi.
[*To Mysis*] Hic ĕst ílle, ne te crédas Dauom lúdere.
My. Me míseram! Nil pol fálsi dixi, mí senex.
Ch. Noui ómnem rem. Est Simo íntus?
Da. Est. [*Exit Chremes into Simo's house.*]
My. [*To Davus, who joyfully embraces her*] Ne me áttigas,
Sceléste! si pol Glýcerio non ómnia haec . . .
Da. Eho inépta, nescis quíd sit actum?
My. Quí sciam?
Da. Hic sócer est. Alio pácto haud poterat fíeri,
Vt scíret haec quae uóluimus.
My. Praedíceres.
Da. Paulum ínteresse cénses, ex animo ómnia,
Vt fért natura, fácias an de indústria?

[redacted]

Scene 5.

Crito. Mysis. Davos.

[*Enter from the left Crito, gazing about.*]

Cr. [*To himself*] In hác habitasse plátea dictumst Chrýsidem,
Quae sése inhoneste optáuit parere hic dítias
Potiús quam in patria honéste pauper uíueret.
Eius mórte ea ad me lége redierúnt bona.
[*Seeing the others*] Sed quós perconter uídeo. Saluete.
My. [*Much excited*] Óbsecro,
Quem uídeo? Estne hic Critó sobrinus Chrýsidis?
Is ést.
Cr. O Mysis, sálue.
My. Saluos sís, Crito.
Cr. Ităn Chrýsis, hem?
My. [*Weeping*] Nos quídĕm pol miseras pérdidit.
Cr. Quid uós? Quo pacto hic? Sátine recte?
My. Nósne? sic;
Vt químus, aiunt, quándo ut uolumus nón licet.
Cr. Quid Glýcerium? Iam hic suós parentis rópperit?
My. Vtinam!
Cr. Ấn nondum etiam? Haud aúspicato huc me áttuli;
Nam pól, si id scissem, númquam huc tetulissém pedem.
Sempér enim dictast ésse haec atque habitást soror:
Quae illíus fuerunt, póssidet: nunc me hóspitem
Litís sequi, quam hic míhi sit facile atque útile,
Aliórum exempla cómmonent. Simul árbitror
Iam aliquem ésse amicum et défensorem ei; nám fere

Grandícula iam proféctast illinc. Clámitent
Me sýcophantam, heréditatem pérsequi
Mendícum: tum ipsam déspoliare nón licet.

Da. O óptume hospes!

My. Pól, Crito, antiquom óptines.

Cr. Duc me ád eam, quando huc uéni, ut uideam.

My. Máxume. [*Exeunt into Glycerium's house.*]

Da. [*To himself*] Sequar hós; me nolo in témpore hoc uideát senex. [*Exit Davus into Glycerium's house.*]

ACT V.

Scene 1.

Chremes. Simo.

[*Enter Chremes and Simo from the latter's house.*]

Ch. Sátĭs, iam satĭs, Simó, spectata ergá te amicitiást mea;
Sátĭs pericli incépi adire; orándi iam finém face.
Dúm studeo obsequí tibi, paene inlúsi uitam fíliae.
Si. Ímmo enĭm nunc quom máxume abs te póstulo atque oró, Chremes,
Vt beneficium uérbis initum dúdum nunc re cómprobes.
Ch. Víde quam iniquos sís prae studio. Dúm id efficias quód cupis,
Néque modum benígnitatis néque quid me ores cógitas;
Nám si cogités, remittas iám me onerare iniúriis.
Si. Quíbus?
Ch. [*Indignantly*] At rogitas? Pérpulisti me, út homini adulescéntulo
Ín alio occupáto amore, abhórrenti ab re uxória,
Fíliam ut darem ín seditionem átque in ĭncertas núptias,
Eíus labore atque eíus dolore gnáto ut medicarér tuo.
Ímpetrasti; incépi, dum res tétulit. Nunc non fért; feras.

Íllam hinc ciuem esse áiunt; puer est nátus; nos missós face.

Si. Pér ego te deos óro, ut ne illis ánimum inducas crédere,
Quíbus id maxume útilest, illum ésse quam detérrumum.
Núptiarum grátia haec sunt fícta atque incepta ómnia.
Ýbi ea causa, quam ób rem haec faciunt, érit adempta his, désinent.

Ch. Érras; cum Dauo égomet uidi iúrgantem ancillám.

Si. [*Sneeringly*] Scio.

Ch. Véro uoltu, quom íbi me adesse néuter tum praesénserat.

Si. Crédo, et id factúras Dauos dúdum praedixít mihi;
Ét nescio qui id tíbi sum oblitus hódie, ac uolui, dícere.

Scene 2.

Davos. Chremes. Simo. Dromo.

[*Enter Davus from Glycerium's house. He does not see Chremes and Simo, who draw aside.*]

Da. [*Calling to Glycerium within*] Ánimo nunciam ótioso esse ímpero.

Ch. [*Apart to Simo*] Em Dauóm tibi!

Si. [*Apart to Chremes*] Ýnde egreditur?

Da. [*To himself*] Meó praesidio atque hóspitis.

Si. [*Apart*] Quid íllúd malist?

Da. [*To himself*] Égo commodiorem hóminem aduentum témpus non uidí.

Si. [*Apart*] Scelus,
Quémnam hic laudat?

Da. [*To himself*] Ómnis res est iam ín uado.
Si. [*Apart*] Cesso ádloqui ?
Da. [*To himself, catching sight of Simo*] Érus est; quid agam ?
Si. [*Sneeringly*] O sálue, bone uir !
Da. [*With feigned surprise*] Éhĕm Simo ! O nostér Chremes !
Ómnia apparáta iam sunt íntus.
Si. [*Sneeringly*] Curastí probe.
Da. Vbi uoles, accérse.
Si. Bene sane; [*ironically*] íd enim uero hinc núnc abest.
[*With severity*] Étiam tu hoc respónde, quid ĭstic tíbi negotist ?
Da. Míhin ?
Si. Ita.
Da. Míhĭn ?
Si. Tibi ergo.
Da. Módo hŭc ii intro.
Si. Quási ego quam dudúm rogem.
Da. Cúm tuo gnato una.
Si. Ánne est intus Pámphilus ? [*Aside*] Crucíór miser !
[*To Davus*] Ého, non tu dixti ésse inter eos ínimicitias, cárnufex ?
Da. Súnt.
Si. Quor igitur híc est ?
Ch. Quid ĭllum cénses ? [*Ironically*] Cum illa lítigat.
Da. Ímmo uero indígnum, Chremĕs, iam fácinus faxo ex me aúdies.
Néscio quis senéx modo uenit, éllum ! confidéns, catus;

[redacted]

Quóm faciem uideás, uidetur ésse quantiuís preti;
Trístis ueritás inest in uóltu atque in uerbís fides.
Si. Quídnam adportas?
Da. Nîl equidem, nisi quód illum audiui dícere.
Si. Quíd ait tandem?
Da. Glycerium se scíre ciuem esse Átticam.
Si. Hem!
[*Shouting before his door*] Drómŏ, Dromo!
Da. Quid ést?
Si. Dromo!
Da. Audi.
Si. [*With threatening motion*] Vérbum si addi-
derís . . . Dromo!
Da. Audi óbsecro! [*Enter Dromo.*]
Dr. Quid uís?
Si. Sublimem hunc íntro rape, quantúm potest.
Dr. Quem?
Si. Dáuom.
Da. Quam ob rem?
Si. Quía lubet. Rape ínquam.
Da. Quid fecí?
Si. Rape.
Da. [*In Dromo's grasp*] Si quícquam inuenies mé menti-
tum, occídito.
Si. Nihil aúdio:
Égo iam te commótum reddam.
Da. Támen etsi hoc uerúmst?
Si. Tamen.
[*To Dromo*] Cura ádseruandum uínctum. Atque
audin? Quádrupedem constríngito.
Age núnciam! [*Dromo carries Davus off.*] Ego pol
hódie, si uiuó, tibi

Osténdam, erum quid sít pericli fállere,
Et illí patrem [*pointing to Glycerium's house*].
Ch. Ah, ne saéui tanto opere.
Si. Ó, Chreme,
Pietátem gnati! Nónne te miserét mei?
Tantúm laborem cápere ob talem fílium!
[*Calling at the door of Glycerium's house.*] Age, Pámphile, exi! Pámphile! Ecquid té pudet?

Scene 3.

Pamphilvs. Simo. Chremes.

[*Enter Pamphilus hastily from Glycerium's house.*]

Pa. Quis mé uolt? [*Aside.*] Perii, páter est.
Si. Quid ais, ómnium . . .?
Ch. Ah,
Rem pótius ipsam díc ac mitte mále loqui.
Si. Quasi quícquam in hunc iam gráuius dici póssiet!
Ain tándem, ciuis Glýceriumst?
Pa. Ita praédicant.
Si. [*Sneeringly*] 'Ita praédicant'? [*Angrily*] O ingéntem confidéntiam!
Num cógitat quid dícat? Num factí piget?
Vidĕ, num éius color pudóris signum usquam índicat?
Adeo ínpotenti esse ánimo, ut praeter cíuium
Morem átque legem et suí uoluntatém patris
Tamen hánc habere cúpiat cum summó probro!
Pa. Me míserum!
Si. [*In gentler tone*] Hem, modone id démum sensti, Pámphile?
Olim ístuc, olim, quom íta animum induxtí tuom,

Quod cúperes aliquo pácto efficiundúm tibi,
Eodém die istuc uérbum uere in te áccidit.
[*Turning away*] Sed quíd ego? Quor me excrúcio? Quor me mácero?
Quor meám senectutem huíus sollicito améntia?
An ŭt pro huíus peccatis égo supplicium súfferam?
Immo hábeat, ualeat, uíuat cum illa.

Pa. Mí pater!

Si. Quid 'mí pater'? Quasi tu húius indigeás patris!
Domus, úxor, liberi ínuenti inuitó patre;
Addúcti qui illam hinc cíuem dicant: uíceris.

Pa. Patér, licetne paúca?

Si. Quid dicés mihi?

Ch. Tamén, Simo, audi.

Si. Ego aúdiam? Quid ego aúdiam, Chremés?

Ch. At tandem dícat.

Si. Age dicát, sino.

Pa. Égo me amare hanc fáteor; si id peccárest, fateor íd quoque.
Tíbi, pater, me dédo. Quiduis óneris inpone, ímpera.
Vís me uxorem dúcere? Hanc amíttere? Vt poteró, feram.
Hóc modo te obsecro, út ne credas á me adlegatum húnc senem.
Síne me expurgem atque íllum huc coram addúcam.

Si. Adducas?

Pa. Síne, pater.

Ch. Aéquom postulát; da ueniam.

Pa. Síne te hoc exorém!

Si. Sino.

[*Exit Pamphilus into Glycerium's house.*]

Quíduis cupio, dúm ne ab hoc me fálli comperiár, Chremes.
Ch. Pró peccato mágno paulum súpplici satis ést patri.

Scene 4.

CRITO. CHREMES. SIMO. PAMPHILVS.

[*Enter Crito, followed by Pamphilus.*]

Cr. [*To Pamphilus*] Mítte orare. Vna hárum quaeuis caúsa me ut faciám monet,
Vél tu uel quod uérumst uel quod ípsi cupio Glýcerio.
Ch. [*Much astonished*] Ándrium ego Critónem uideo? Cérte is ěst.
Cr. Saluos sís, Chremes!
Ch. Quíd tu Athenas ínsolens?
Cr. Euénit. Sed hicinést Simo?
Ch. Híc.
Cr. Simo, men quaéris?
Si. [*Rudely*] Eho tu, Glýcerium hinc ciuem ésse ais?
Cr. Tú negas?
Si. Itane húc paratus áduenis?
Cr. Qua ré?
Si. [*Furious*] Rogas?
Túne inpune haec fácias? Tune hic hómines adulescéntulos
Ímperitos rérum, eductos líbere, in fraudem ínlicis
Sóllicitando, et póllicitando eorum ánimos lactas?
Cr. Sánun es?
Si. Ác meretriciós amores núptiis conglútinas?
Pa. [*Aside*] Périi, metuo ut súbstet hospes.
Ch. Sí, Simo, hunc norís satis,

[redacted]

Nón ita arbitrére; bonus est híc uir.

Si. [*Sneeringly*] Hic uir sít bonus?

Ítane adtemperáte euenit, hódie in ipsis núptiis

Vt ueniret, ánte numquam? [*Ironically*] Est uéro huic credundúm, Chremes.

Pa. [*Aside*] Ní metuam patrem, hábeo pro illa re íllum quod moneám probe.

Si. [*To Crito*] Sýcophanta!

Cr. [*Indignantly*] Hem!

Ch. Síc, Crito, est hic: mítte.

Cr. Videat quí siet:

Sí mihi perget quaé uolt dicere, éa quae non uolt aúdiet.

Égo ístaec moueo aut cúro? Non tu tuóm malum aequo animó feras?

Nam égo quae dico, uéra an falsa audíerim, iam scirí potest.

Átticus quidam ólim naui frácta ad Andrum eiéctus est

Ét ístaec una párua uirgo. Túm ílle egens forte ádplicat

Prímum ad Chrysidís patrem se.

Si. [*Sneeringly*] Fábulam inceptát.

Ch. Sine.

Cr. Ítane uero optúrbat?

Ch. Perge.

Cr. Tum ís mihi cognatús fuit,

Qui eúm recepit. Íbi ego audiui ex íllo sese esse Átticum.

Ís ibi mortuóst.

Ch. [*Eagerly*] Eius nomen?

Cr. Nómen tam cito?

[redacted]

Pa. [*Aside to Crito*] Phánia.
Si. [*Turning indignantly to Pamphilus*] Hem?
Pa. [*Aside*] Perií!
Cr. Verum hercle opínor fuisse Pʰániam. Hoc certó scio,
Rhamnúsium se aiébat esse.
Ch. [*Aside, much excited*] O Iúppiter!
Cr. Eadem haéc, Chremes,
Multi álii in Andro audíuere.
Ch. [*Aside*] Vtinam id sít, quod spero! [*To Crito*] Eho, díc mihi,
Quid eám tum? Suamne esse aíbat?
Cr. Non.
Ch. Quoiam ígitur?
Cr. Fratris fíliam.
Ch. Certé meast.
Cr. Quid aís?
Si. Quid tū ais?
Pa. [*Aside*] Árrige auris, Pámphile.
Si. Qui id crédis?
Ch. Phania íllic frater méūs fuit.
Si. Noram ét scio.
Ch. Is béllum hinc fugiens méque in Asiam pérsequens proficíscitur.
Tum illám relinquere híc est ueritus. Póste nunc primum aúdio
Quid ílló sit factum.
Pa. [*Aside*] Víx sum apud me; ita ánimus commotúst metu
Spe gaúdio, mirándo tanto tám repentino hóc bono.
Si. Ne istám multimodis tuam ínueniri gaúdeo.
Ch. Credó.

Pa. Pater!
Ch. At mi únus scrupulus étiam restat, quí me male habet.
Pa. [*Aside*] Dígnus es;
Cum tuá religione, ódium, nodúm in scírpo quaeris.
Cr. [*To Chremes*] Quíd ĭstud est?
Ch. Nomén non conueníts.
Cr. Fuit hercle huic áliud paruae.
Ch. Quód, Crito?
Numquíd meministi?
Cr. Id quaéro.
Pa. [*Aside*] Egŏn huius mémoriam patiár meae
Volŭptáti obstare, quóm ego possim in hác re medicarí mihi?
[*Aloud*] Heus, Chrémĕs, quŏd quaeris, Pásibulast.
Ch. Pásibula? Ipsást.
Cr. East.
Pa. Ex ípsa audiui míliens.
Si. Omnís nos gaudere hóc, Chremes,
Te crédo credere.
Ch. Íta me dī ament, crédo.
Pa. Quod restát, pater, . . .
Si. Iam dúdum res reddúxit me ipsa in grátiam.
Pa. [*Embracing his father*] O lepidúm patrem!
De uxóre, ita ut possédi, nihil mutát Chremes?
Ch. Causa óptumast.
Nisi quíd pater ait áliud.
Pa. [*To Simo, coaxingly*] Nempe id?
Si. Scílicet.
Ch. Dos, Pámphile, est
Decém talenta.
Pa. Accípio.
Ch. Propero ad fíliam. Eho mecúm, Crito!

Nam illám me credo haud nósse. [*Exeunt Chremes and Crito into Glycerium's house.*]
Si. [*To Pamphilus*] Quor non íllam huc transferrí iubes?
Pa. Recte ádmones. Dauo égo istuc dedam iám negoti.
Si. Nón potest.
Pa. Qui?
Si. Quía habet aliud mágis ex sese et máius.
Pa. Quidnam?
Si. Vínctus est.
Pa. Patér, non recte uínctust.
Si. Haud ita iússi.
Pa. Iubĕ solui, óbsecro.
Si. Age fíat.
Pa. At matúra!
Si. Eo intro. [*Exit Simo into his house.*]
Pa. [*To himself*] O faústum et felicém diem!

Scene 5.

Charinvs. Pamphilvs.

[*Enter Charinus, unseen by Pamphilus.*]

Ch. [*To himself*] Prouíso quid agat Pámphilus. Atque éccum.
Pa. [*To himself*] Me aliquis fórs putet
Nón putare hoc uérum; at mihi nunc síc esse hoc uerúm lubet.
Égo deorum uítam eapropter sémpiternam esse árbitror,
Quód uolŭptates eórum propriae súnt; nam mi immortálitas

Pártast, si nulla aégritudo huic gaúdio intercésserit.
Séd quem ego mihi potíssumum optem, quoí nunc haec narrém, dari?
Ch. [*To himself*] Quíd illud gaudist? *Pa.* [*To himself*] Dáuom uideo. Némost, quem mallem ómnium;
Nam húnc scio mea sólide solum gáuisurum gaúdia.

Scene 6.

Davos. Pamphilvs. Charinvs.

[*Enter Davus, from Simo's house.*]

Da. [*To himself*] Pámphilus ubi nam hic ést? *Pa.* O Daue. *Da.* [*Turning round*] Quís homost? *Pa.* Ego sùm. *Da.* O Pámphile.
Pa. [*Joyfully*] Néscis quid mi optígerit. *Da.* [*Showing signs of suffering*] Certe; séd quid mi optigerít scio.
Pa. Ét quidem ego. *Da.* More hóminum euenit, út quod sim nanctús mali
Príus resciscerés tu, quam ego illud quód tibi euenít boni.
Pa. Glýcerium mea suós parentis répperit. *Da.* Factúm bene! *Ch.* [*Aside*] Hem!
Pa. Páter amicus súmmus nobis. *Da.* Quís? *Pa.* Chremes. *Da.* Narrás probe.

Pa. Néc mora ullast, quín iam uxorem dúcam.
Ch. [*Aside*] Num ílle sómniat
Éa quae uigilans uóluit?
Pa. Tum de púero, Daue . . .
Da. Ah désine.
Sólus est quem díligant di.
Ch. [*Aside*] Sáluos sum, si haec uéra sunt.
Cónloquar. [*Advances.*]
Pa. Quis homóst? Charine, in témpore ipso mi áduenis.
Ch. Béne factum!
Pa. Audisti?
Ch. Ómnia. Age, me in tuís secundis réspice.
Túos est nunc Chremés; facturum quaé uoles scio ésse ómnia.
Pa. Mémini; atque adeo lóngumst illum me éxspectare dum éxeat.
Séquere hac tu me; intús apud Glyceriúmst nunc. Tu, Daue, ábi domum,
Própera, accerse hinc qui aúferant eam. Quíd stas? Quid cessás?
Da. Eo.
[*Exeunt Pamphilus and Charinus into Glycerium's house. Davus comes forward and addresses the audience.*]
Ne éxspectetis dum éxeant huc; íntus despondébitur.
Íntus transigétur, siquid ést quod restet. [*Exit Davus into Simo's house.*]
[*The Cantor addressing the audience*] Plaúdite.

TERENTI ANDRIA FINITA.

NOTES.

A. & G. = Allen and Greenough's Latin Grammar.
B. = Bennett's Latin Grammar.
G. = Gildersleeve-Lodge Latin Grammar.
H. = Harkness' Latin Grammar, Complete Edition.

Andria Terenti: this, according to Donatus, was the title of the play as publicly announced. The poet being yet unknown, his name was given second place. The later plays, however, were entitled, e.g., *Terenti Phormio.*

DIDASCALIA.

The introductory notice, known as a *didascalia* (διδασκαλία), was a concise preface concerning the origin and first performance of a Latin play. The word is derived from a special use of the verb διδάσκειν, which, from being applied to the Greek dramatic poets who *taught* the actors their parts, came to denote the general work of preparing for the public performance of a piece. *Didascaliae* were regularly prepared by Roman grammarians, such as the famous M. Terentius Varro (116–27 B.C.), who wrote much about the stage. It is not probable that they were inserted in the Mss. of Terence before the Augustan age.

2. Ludis Megalensibus: see Introd. § 40. These games were held in honor of Cybele, ἡ μεγάλη μήτηρ, whose worship was brought from Phrygia to Rome in 204 B.C. The games, first held in 193 B.C., were celebrated in April (4th to 10th). The representation of plays came, at an early time, to be one of their prominent features.

3. Aedilib · Curulib: the *aediles curules* superintended the public games.

4. egere: *brought out, exhibited;* used of the stage manager, the actor *par excellence.* **L. Hatilius Praenestinus**: although named in connection with Ambivius, it seems certain that he was of later date.

5. modos fecit: *the music was composed by.* **Flaccus Claudi**: sc. *seruos*, not *filius*, as Donatus gives it. This slave wrote the music for all the plays of Terence. On the music, see Introd. §§ 77–79.

6. **tibiis paribus tota**: *with pipes of equal size throughout the play.* TIBIS: a contracted form (= *tibiis*). The flute-accompaniments mentioned in the commentaries and didascaliae are these: *tibiae pares, tibiae impares, tibiae serranae, duae dextrae.* The *pares*, two straight pipes of equal length, might be of various kinds, differing in pitch. The *serranae* and *duae dextrae* were both *pares*, the former being, it is thought, shorter than the latter. In the *impares*, the left pipe was longer than the right and curved at the end. *Tota* is explained by contrast with the accompaniment for the *Heauton: primum imparibus, deinde duabus dextris.* (Thus A. A. Howard, on the Αὐλός or Tibia, *Harvard Studies in Class. Phil.*, vol. IV, 1893.) See Introd. § 78.

7. **Graeca**: i.e. it is a *palliata.* See Introd. § 26. **Menandru**: i.e. Μενάνδρου, the genitive. So, too, *Apollodoru* in the *didascaliae* of the *Phormio* and *Hecyra.* On Menander, see Introd. § 24.

8. **facta prima**: *first in order of production.* See Introd. § 40.

9. **COS** = *consulibus:* pronounced *cōsulibus*, with nasalized *o.* So in inscriptions, cosol, cesor. Marcellus and Sulpicius were consuls in 166 B.C.

G. SULPICI APOLLINARIS PERIOCHA.

Sulpicius Apollinaris was a representative of the learning current in the days of the Antonines (second century A.D.). He was a native of Carthage, the teacher of the Emperor Pertinax, and of Gellius, who often eulogizes him (e.g. 4. 17. 11, *virum praestanti litterarum scientia;* 13. 18. 2, *hominem memoriae nostrae doctissimum*), a commentator on Vergil, and the author of metrical summaries of the books of the *Aeneid* and the plays of Terence. The Bembine Ms. styles these summaries *periochae* (περιοχαί); other Mss. call them *argumenta.* Each Terentian *periocha* consists of twelve iambic senarii, written in imitation of the language and metrical usages of the dramatist himself.

1. **meretriculae**: this particular form, though used by Plautus, is not found in Terence.

2. **Glycérium**: Terence always has the ictus on the first syllable of this word, not on the second, as here.

3. **suăsu**: in making this a trisyllable, Sulpicius follows usage as exemplified by Lucretius, not by Terence. So *suădent* in *Lucr.* 4. 1157 (where see Munro).

12. **aliam** = *alteram*: a use not found in Plautus or Terence outside of the *argumenta* or *periochae.*

PERSONAE.

No Terentian Ms. contains lists of the *dramatis personae* for the various plays, but these are gathered from the headings to the different scenes. Some Mss., however, depict at the beginning of each play the masks to be used in the representation, the number in the *Andria* being thirteen, including the prologue. The arrangement adopted by editors follows the order of entrance of the characters upon the stage, not, as in modern plays, their relative importance. On the masks, see Introd. § 46.

One of the characters in the *Andria*, viz. Glycerium, is heard only from behind the scenes.

The character names are all Greek, and while some are etymologically indicative of the parts played by their owners, others probably have a merely traditional significance, derived from frequent use in the New Comedy. Charinus (χάρις), Pamphilus (πᾶς, φιλέω), and Glycerium (γλυκύς) are all, certainly, appropriate as the names of lovers; Crito (κρίνειν) naturally settles the point at issue; but it is less easy to find any special significance in Sīmo, even if Σίμων comes from σῑμός, *flat-nosed*, or in Chremes, for we have no reason to suppose that that polite old gentleman indulges in unpleasant hawking (χρέμπτομαι) or neighs like a horse (χρεμετίζω). Moreover, the former name is used by Plautus in the *Mostellaria* and *Pseudolus*, while the latter is found in no fewer than four plays of Terence (*Andria*, *Eunuchus*, *Heauton*, *Phormio*), and in one (*Eunuchus*) belongs to a youth. Not including the Prologus, the names Sosia, Davus, Pamphilus, Chremes, Crito, and Dromo are found in other Terentian plays, and all of these, except Crito, are also Plautine. Dromo (*the runner*) and Byrria (*red-haired*) are characteristic slave-names; Sosia (σώζειν) is a freedman or slave of good repute, while Davus, like Mysis (*the Mysian*) and Lesbia (*the Lesbian*) has an ethnic name (from Δᾶοι, *the Dacians*); cf. Syrus, Geta, Dorus, Phrygia, all slave-names in other plays.

PROLOGUE.

The prologues of Terence are devoted, not to an exposition of the plot, but mainly to a defence against hostile criticism. They, therefore, lie completely outside of the dramatic action. In the prologue, the poet *sub persona sua*, besides replying to the attacks of critics, appeals to the audience for a fair hearing. The reciter of the prologue was usually a young man, though in the case of the *Heauton* and the

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Hecyra, we learn that the duty was assigned to an old man, probably in both cases Ambivius Turpio.

Since the *Andria* was the first play which Terence exhibited, and since this prologue implies a knowledge of the play on the part of the critic, it follows either that this prologue was not written for the first performance, or that the *uetus poeta* (line 7) had some means of becoming acquainted with the play before its public presentation. It is possible, of course, that the critic derived his knowledge from the recitation before Caecilius (see Introd. § 31), or from the preliminary rehearsal before the curule aediles; but Karsten (in his article *Terentiani Prologi*[1]) gives several reasons for believing that the *Andria* originally had no prologue, and that the extant one belongs to a second performance. Lines 1–7, 24–28, could hardly have been written by a hitherto unknown playwright, unless we are prepared to admit that the young and modest Terence could speak with surprising confidence of his own future work, as well as with unbecoming irony (line 17) of an older and well-known poet. The *uetus poeta* knew the *Andria*, had definite knowledge of the *contaminatio*, and must have attacked Terence first (lines 7, 15). Would he have done this before the *Andria* was presented in public? The plural, *prologis* (line 5), points to the same conclusion, and the last line finds its easiest explanation in the *Hecyra's* failure (165 B.C.). Karsten assigns this second performance of the *Andria* to 162 B.C., the year after the *Heauton* was successfully produced.[2] See Introd. § 40. note 3.

1. poeta quom adpulit . . . credidit: this is the normal order in a Latin sentence, when the subject of the main and subordinate clauses is the same, whereas in English we say, "when the poet applied . . . *he* believed"; cf. (e.g.) Livy 21. 53, *Hannibal, cum quid optimum foret hosti cerneret, vix ullam spem habebat.* B. 351. 2. **poeta**: used always by Terence instead of his own name. **quom**: i.e. *cum*. *Quom*, the original form, is the orthography which prevailed till about the end of the Republic; *quum* belongs to the latest period of Latin, and ought to disappear from all classical texts. **scribendum**: this consisted chiefly of the work of translating from the Greek originals. In the prologue to the *Adelphoe*, *scriptura* is similarly used. **adpulit**: *adpellere* is literally, *to drive*, or *bring to*, and in Cicero is used only as a nautical term, with or without *navem* or a similar word.

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[1] *Mnemosyne*, vol. 22 (1894), p. 175.

[2] For the abundant literature on this subject, see Karsten's article, p. 175.

2. id . . . dari: *thought that the only task imposed upon him was this.* **negoti**: a partitive genitive with *id.* Such expressions are very common in Terence; cf. 521, 953, 963. So in Cicero, of time, *id temporis*, *Mil.* 10. 28; *Verr.* 2. 2. 39. 96; *id aetatis*, *de Orat.* 1. 47. 207; *Verr.* 2. 2. 14. 37 and 37. 91; *pro Cluentio*, 51. 141; cf. *istuc aetatis*, *Heaut.* 110.

3. populo . . . fabulas: note the double alliteration. This feature is exceedingly common in Plautus and the early poets generally; less so in the later. The incorporation of the antecedent is a natural one, *that whatever plays he composed should please;* cf. 26. For *fecisset*, see A. & G. 337. 3; B. 319. *a*; G. 656. 3 (III); H. 644. 2. As *placerent* is to *placebunt*, so is *fecisset* to *fecero.*

4. multo: in this position, *multo* strengthens *aliter* emphatically — *turns out otherwise — very much so.*

5. prōlogis: but in Greek *προ-*. The *ō* is doubtless due to the Latin *prō;* cf. *προπίνω* and the occasional quantity, *prōpino*, A. & G. 354. *d*; B. 363. 4; G. 715. 4; H. 719. 1. **scribundis**: but *scribendum*, line 1. Thus the Mss. Of these endings, neither can be said to be the earlier, though *-undo-* was in later Latin confined to legal and archaic language, e.g. *res repetundae.* (Lindsay, *Lat. Lang.* p. 544.) **operam abutitur**: *abutor* always takes the accusative in Plautus and Terence, but *utor* generally the ablative; *fruor* always the ablative except *Heaut.* 401; *fungor* always the accusative, except in *Adelphoe*, 603, where, however, Wagner, Dziatzko, and Fleckeisen read the accusative. **abutitur**: *uses up*, the invariable meaning for Plautus and Terence. Indeed, very seldom in Latin literature is the secondary meaning, *misuse*, *abuse*, necessary for this word. See Long on Cic. *Verr.* 2. 5. 43. 114. In Cic. *Cat.* 1. 1, *Quousque tandem abutere patientia nostra* should be rendered by *use up*, *consume.*

6. qui: in early Latin a common instrumental (or perhaps locative) form of the relative, interrogative, or indefinite pronoun. Hence a variety of uses. Here *qui* is a final particle; cf. 307, 334, 408. **argumentum narret**: *set forth the plot.* Terence's practice is to tell the plot, not in the prologue, but in the play itself. Cf. *Ad.* prol. 22: —

> Dehinc ne éxpectetis árgumentum fábulae:
> Senés qui primi vénient, ei partem áperient,
> In agéndo partem osténdent.

maliuoli: this was the spelling in the Republican period, not *maleuolus*, which was due to re-composition.

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7. The *uetus poeta* was Luscius Lanuvinus, a rival playwright, who did all in his power to injure Terence. He attacked the latter chiefly because of his practice of *contaminatio*. See line 16.

8. **uitio dent**: sc. *poetae* (dative). The subject is the critics. For the final dative, see A. & G. 233; B. 191; G. 356; H. 433; Roby, pref. Bk. II. p. xxv. **quaeso**: often used parenthetically. It is from an earlier form, *quaesso*, connected with *quaero* (**quaiso*), as *incesso* with *incedo*.

9. The *Andria* was so called because of the girl from Andros, one of the Cyclades. Similarly in the *Perinthia*, one of the female characters came from Perinthos in Thrace.

10. **norit . . . nouerit**: future-perfect forms. The line illustrates Terence's use of the full and contracted forms in the perfect tenses, as (e.g.) *-oueram* and *-oram*, *-aueram* and *-aram*, *-eueram* and *-eram*, *-iueram* and *-ieram*. The full forms he uses regularly at the close of a line (cf. 494, 664, 673); the contracted forms only in the middle (cf. 238, 341, 379, 520, 652, 914, 922, 934). With monosyllabic stems, however, the full form *may* stand in the middle of the line. So *spreuerit*, *Phorm.* 584; *noueram*, *Eun.* 778; *lauerit*, *Heaut.* 618.

11. **non ita**: note this common use with an adjective, as in Cic. *Brut.* 69. 244, *non ita multos*. In Cicero, *non ita valde*, when a verb follows; cf. *de Nat. Deor.* 1. 31. 86, *non ita valde moventur*.

12. **oratione ac stilo**: according to Donatus, *oratio ad res refertur, stilus ad verba; oratio in sensu, stilus in verbis. Argumentum* is the main story, or plot; *oratio* embraces the sentiments founded upon it; *stilus* is the tone or style. Cf. *Phorm.* prol. 5; *tenui esse oratione et scriptura levi*, where *scriptura* corresponds to *stilus* here. In Plautus, *stilus* is always used literally of the pen — an illustration of the much more extended use of metaphor in Terence as compared with Plautus.

14. **fatetur**: sc. *poeta*. **transtulisse**: sc. *se*. This omission is frequent in Terence; cf. 145; and see B. 314. 5; G. 527. 3. The whole of the first scene, according to Donatus, is based on the *Perinthia*. One criticism of Terence's art is that there is too much similarity in his plots, and indeed in the very names of his characters. See Sellar, *Roman Poets of the Republic*, p. 215.

15. **id isti**: for the scansion, see Introd. § 54. **isti**: i.e. the poet's critics; cf. *istorum*, 21. **in eo**: *herein*, or *in this connection*, more commonly *in ea re*, as in 94; cf. 46. **disputant**: *maintain*, *originally calculate*.

16. contaminari: *mixed*, cf. *Heaut.* prol. 16–19: —

Nam quód rumores dístulerunt málivoli
Multás contaminásse Graecas, dúm facit
Paucás Latinas: fáctum hic ésse id nón negat
Neque sé pigere et deínde facturum aútumat.

The word means literally *bring together*, *mix*, but *mixing* is often synonymous with *spoiling*, *polluting*, and this is the usual signification of the word. In Terence, the word involves a double meaning, for, as used by his critics, it obviously implies *spoiling*, but since Terence would hardly admit the charge that he *spoiled* many Greek plays (*Heaut.* 17), it is clear that he accepts the word in its neutral sense. So *contagium* and *contagio* are used by Lucretius (3. 345, 740) and Cicero (*de Fato*, 3. 5, etc.) in the neutral sense. A comedy that was turned into Latin without admixture with another was called *integra* (*Heaut.* 4), the opposite, therefore, of *contaminata*.

17. faciuntne . . . intellegant: *is not the net result of their knowingness this, that they know nothing?* A good instance of oxymoron. *-ne* often in Plautus and Terence for *nonne*; cf. the frequent *estne hic*, as in 801. A. & G. 210. *d*; B. 162. 2. *c*; G. 454. note 5. **nihil**: the forms *nihil* and *nil* are interchangeable. There was a constant tendency to drop initial or medial *h*, which had little phonetic value; cf. *prendo*, *uemens*. In Plautus, *nihil* is always a monosyllable.

18. accusant: for the indicative, cf. B. 290. 1; G. 582. **Naeuium**, etc.: see Introd. §§ 27–29.

19. hic noster: *this poet of ours*, the writer keeping up the method of speaking of himself in the third person: cf. Hor. *Sat.* 2. 6. 47, *subiectior in diem et horam invidiae noster.* **auctores**: *guides*, *models.* These writers, especially Plautus, took many liberties with their originals. Hence, perhaps, Horace's criticism of Plautus, *securus cadat an recto stet fabula talo* (*Epist.* 2. 1. 176).

20. neclegentiam: *careless freedom; necl-* is the correct spelling for Terence. The authors named may or may not have practised *contaminatio*, but they did show much freedom in dealing with their originals. Terence claims that his own practice of *contaminatio*, which is so severely denounced by the critics, is but in accord with this freedom.

21. obscuram diligentiam: *unintelligible accuracy.* By *diligentia* is meant such an extreme precision in reproducing the original, in its form, manner, and composition, as to forbid originality and tend

to obscurity and pedantry. Terence, as compared with Plautus, adhered closely to his originals, but not so closely as to become unintelligible and pedantic. Somewhat analogous, perhaps, is the faulty accuracy which led Browning to transfer, not translate, Greek idioms into English. "But there really are also a great many lines (i.e. in the *Agamemnon*) where I can only construe and comprehend Mr. Browning's rugged verse, when I have the Greek before me to interpret it" (W. C. Lawton in *American Journal of Philology*, vol. XVII, p. 214). See App.

22. dehinc: a monosyllable, as always in Plautus and Terence. So *deinde* is a dissyllable. **dehinc porro**: *from now on.*

23. ne noscant: i.e. through me.

24. fauete: sc. *linguis*, *favor me with silence.* So before the performance of mysteries, the priest enjoined silence on the spectators; cf. Hor. *Carm.* 3. 1. 2, *favete linguis;* Verg. *Aen.* 5. 71, *ore favete omnes;* Tibull. 2. 2. 1; Aristophanes, *Ranae*, 353, εὐφημεῖν χρὴ κ.τ.λ. A request for silence is found in the prologues of the *Heauton*, *Eunuchus*, *Hecyra*, and *Phormio.* A Roman audience was apparently very noisy during the recital of the prologue; cf. Plaut. *Capt.* 12 f., and Ter. *Heaut.* 37–40. **adeste aequo animo**: *be attentive and fair-minded.* Cf. *Phorm.* 30,—

Date óperam, adeste aequo ánimo per siléntium.

rem cognoscite: i.e. as you would do if you were judges in a lawsuit, *cognoscere* being used commonly of judicial investigation.

25. spei: a monosyllable. **relicuom**: sc. *uobis.* The word is tetrasyllabic in Plautus and Terence. Not found in Vergil or Horace.

26. de integro: *afresh*, *anew*, as opposed to the *Andria.* **comoedias**: see note on 3.

27. spectandae . . . sint: *whether they will be worth seeing.* We might expect a clause with the infinitive, dependent on the expression of hope. As it is, we have a double question, parallel to *ecquid spei sit*, and like it dependent on *pernoscatis.* **exigendae**: when the *Hecyra* was first exhibited, the company was actually hissed from the stage. See *Phorm.* prol. 32, *Quom pér tumultum nóster grex motús locost.* **prius**: probably in its usual sense. The plays are to be hissed *before* they are seen. Commentators generally give it the meaning of *potius*, *rather.*

ACT I. SCENE 1.

Simo appears with his freedman Sosia, followed by two slaves, who are carrying the provisions bought in the market. The old Mss. illustrations show fish, fowl, vegetables, and cooking-utensils. On this opening scene, see Introd. § 36.

28. istaec: the supplies just purchased.

29. adésdum: *come here now.* The ictus corresponds with the word-accent, as here *dum* is not a separate word, but an enclitic. This *dum*, originally temporal in force (= "a while," "a bit"), being an accusative singular neuter from a nominal or pronominal stem, and identical with the conjunction *dum*, is used freely with imperatives in early Latin, and survives in later Latin in *agedum*, *agitedum*, as well as *nondum*, *nedum*, etc. See Lindsay, *Lat. Lang.* p. 609. **paucis te uolo**: for the ablative *paucis*, cf. *Eun.* 1067, *audite paucis*, etc. Here the ablative modifies a verb understood, e.g. *appellare* (cf. Plaut. *Aul.* 199, *paucis te volo appellare*) or *conloqui* (cf. Plaut. *Men.* 431, *hunc volo conloqui*). **dictum puta**: *regard it as said;* equivalent to *teneo*, *I understand*, *you need say no more.*

30. nempe ut: sc. *vis.* **curentur**: *looked after*, i.e. *cooked*, = *coquantur* (Don.).

31. ars: cookery took high rank as an art in the degenerate days of the Middle and New Attic comedy. "It was no mere trade, but a natural gift, a special art, a school of higher philosophy" (Mahaffy, *Social Life in Greece*, p. 299).

32. istac: as demonstrative of the second person, corresponds to *mea* of the previous line.

33. eis: sc. *artibus*, in the sense of virtues. So used by Plautus, Cicero, Horace, etc.; cf. Hor. *Carm.* 4. 15. 12.

35. For **ego** to open a narrative, cf. 330, 582, 675. It makes an emphatic beginning (*gravis inceptio orationis*, Don.). **a paruolo**: *from boyhood.* So *a parvulis*, Caes. *B. G.* 6. 21; *a parvis*, *Andr.* 539; *a pueris parvolis*, *Adel.* 494; *ex pueris excessit*, Cic. *pro Archia*, 3. 4. The Latin idiom is frequently concrete where the English is abstract; cf. *ex seruo*, 37. **ut . . . iusta et clemens fuerit**: *how equitable and easy it has been.* To secure the assistance of Sosia, Simo reminds him of the favors conferred upon him.

36. apúd me: note the ictus. The personal pronouns, unless emphatic, are unaccented. *Apud me* makes a word group, a sort of compound word. So in Plautus always *vaé miseró mihi.* See Introd. § 52.

38. seruibas: Plautus and Terence use both *-ibam* and *-iebam* in the imperfect of fourth conjugation verbs. The shorter form is also used occasionally by later poets, *metri aut antiquitatis causa.* **liberaliter**: *with a free spirit*, suggested probably by Menander's *ἐλευθέρως δούλευε, δοῦλος οὐκ ἔσει.*

39. pretium: = *praemium*, *reward*, this being freedom; cf. 610.

40. haud muto factum: Sosia has shown by the tone of his *in memoria habeo* that he is inclined to take offence. In this remark Simo hastens to remove any wrong impressions. It was apparently possible for a freedman to be reduced again to slavery, e.g. if he was found to be guilty of gross ingratitude toward his patron.

41. Sīmo: note the quantity as contrasted with *Σίμων*, and see note on *Personae*, p. 69.

42. gratum . . . gratiam: these plays on words are very common in the language of comedy, especially in Plautus; *that this has been pleasing in your eyes gives me pleasure.* **aduorsum te**: literally, "in your presence," *before you.* For the scansion of the line, see Introd. § 54.

43. molestumst: *est* (in this case an enclitic form *'st*) commonly unites thus in Terence with preceding adjectives and participles. B. App. § 202. 3.

44. exprobratiost inmemori: the use of verbal nouns in *-tio*, often with verbal constructions, as here the dative, is frequent in comedy, especially in Plautus.

45. quin, *why not?* is used with both the indicative and the imperative, in the latter case by *constructio ad sensum*, for *quin dicis* is equivalent to an imperative. A. & G. 269. *f.*; B. 281. 3; G. 269; H. 594. 1. **quid est**: in comedy, questions which in classical Latin would be treated as subordinate are often regarded as independent of the verb of saying; cf. the difference between "Tell me what it is," and "Tell me, what is it?" **quod me uelis**: for the mood, see A. & G. 320. *a*; B. 283. 2; G. 631. 2; H. 591. **me**: similar to *te* in 29, though in view of the frequency of such expressions as (e.g.) *quis me uolt?* (873), the feeling for an omitted verb was probably lost. In any case, this is an instance of the double accusative construction.

46. ita faciam: Simo is too garrulous a man to keep this promise.

47. quas . . . has . . . nuptiae: for the attraction, cf. 3.

48. quŏr = *cūr*. So *fūr* (*thief*) comes from a form **fōr* (Greek *φώρ*). **rem omnem**: the rest of the scene is devoted to an explanation of the story, so that the first scene is a sort of prologue to the play (cf. *Donatus* on *argumentum narret*, prol. 6: *quod verum prologi est*

officium). The narrative, as line 49 indicates, is to be divided into three parts, corresponding to Cicero's *divisio tripartita* of a speech (*de Invent.* 1. 23. 33), and thus we have the *gnati uitam*, 51–156; *consilium meum*, 157–167; *quid uelim*, 168–170.

50. cognosces: for variations of construction with the one verb, cf. 210, 277, 515, 826.

51. nam: this use of a causal particle in beginning a narrative is possibly due to a γάρ in the Greek original. Translate by *now* or *well then*. Cicero, *de Orat.* 2. 80. 326, gives this passage as an instance of lucid, even if lengthy, narrative. **excessit ex ephebis**: cf. note on line 35. The same expression occurs in Plautus, *Merc.* 61. When eighteen years old, the Athenian youth was admitted among the *ephebi* (*mature youths*), with whom he remained till he was twenty. During these two years he served in the militia as a περίπολος, but at the end of this time he entered upon the ordinary occupations of manhood. Here, however, the word *ephebi* may be used in a more general sense, similar to *adulescentes*. So Horace, *Epist.* 2. 1. 171. **nam antea**: this *nam* gives the reason why Simo does not begin the narrative with an earlier period; *antea* only here in Terence, and nowhere in Plautus, who uses *ante*, *antehac*, and *antidhac*. On this line, see App.

53. qui = *quo modo*; cf. 6 and note. **posses**: deliberative subjunctive.

54. dum: here and in *Eun.* 728 with the imperfect of past contemporaneous action. The perfect is the common tense of past time in a *dum*-clause in comedy. The historical present does not occur before Sallust. G. 569. note 1. **magister**: i.e. the παιδαγωγός, or slave who attended the boy to school. It is interesting to contrast the present use of school-*master* and *pedagogue*. Note the effective asyndeton in enumeration.

55. plerique omnes: *almost all*; cf. *Heaut.* 830, *dixi pleraque omnia*; *Phorm.* 172. That the expression was regarded as archaic in the time of Gellius, is seen from the heading of one of his lost chapters (VIII. 12), *Quid significet in veterum libris scriptum "plerique omnes."* **adulescentuli**: *our young fellows*; diminutive forms, both for substantives and adjectives, are very characteristic of colloquial Latin. So, too, they are very common in modern Italian.

56. ut . . . adiungant: explanatory; A. & G. 332. *f*; B. 297. 3; G. 557; H. 571. 4. **animum adiungere**; used again in *Hec.* 683, and read by some in *Hec.* 690, *devote attention to some favorite pursuit.* Terence also uses *animum adpellere* (*Andr.* prol. 1; 446); *animum adplicare* (*Andr.* 193); *animum adducere* (*Hec.* 836).

57. **alere**: used in apposition with *studium*. **ad philosophos**: with *animum adiungant*. The change of construction is due to conversational freedom. So, too, *horum* (58) notwithstanding the singular *quod*. The leisure time of young men of means is here described as devoted either to horsemanship and the chase or to study in the schools of philosophy. They would thus, according to their tastes, continue to follow one or the other of the two main lines of Athenian education, γυμναστική and μουσική, the latter being a much wider term than our 'music'; cf. Plato, *Rep.* 3, especially § 412. *a* and *b*. The passage here is very like one in Isocrates, *Areopagiticus*, § 45, "The Areopagites compelled citizens of ample means to engage in horsemanship, gymnastics, hunting, and philosophy." Evidently, then, no joke is intended in the juxtaposition of hunting dogs and philosophers.

58. **horum** = *harum rerum*; A. & G. 188. *b*; B. 236. 2; G. 204. 4. **nihil**: the accusative with *studere* occurs with neuter pronouns and adjectives. Otherwise the dative is usual. Cf. *illud ipsum quod studet* (Cic. *Fin.* 5. 2. 6). For the thought, cf. Steele, *The Conscious Lovers*, Act I. 2, "You have not been particular . . . you have done nothing but lived in the general."

60. **gaudebam**: cf. 89. An expressive close. It is characteristically Greek that Simo should be glad that his son followed no pursuit, however innocent, to excess; μηδὲν ἄγαν applies to philosophy as well as to sport. **non iniuria**: *not without reason*. *Iniuria* is the opposite of *iure*.

61. **adprime**: gives a superlative sense to the adjective; it is used only in ante- and post-classical Latin. **ut**: sc. *agas* (Don.). See note on 56. The omission of a subjunctive mood is uncommon in classical Latin; cf. 120. **nequid nimis**: a translation of the proverbial μηδὲν ἄγαν.

62. **sic**: this use of *sic* in the sense of *talis*, with *esse* and other neuter verbs, is especially common in colloquial Latin; cf. *Phorm.* 70, *sic est ingenium*; Cic. *Fam.* 9. 9, *rectissime sunt omnia*. **perferre**: the historical infinitive is a favorite construction with Terence.

63. **quomque**: for the tmesis, cf. 263. In Hor. *Carm.* 1. 32. 15, *mihi cumque salve rite vocanti*, *cumque* stands independent of any relative pronoun, but it is generally regarded as a corruption. In Lucretius 2. 114, *cumque* follows *cum*, but Munro (on 5. 313) is inclined to suspect the reading. **sese dedere**: *devoted himself*.

64. **eorum obsequi studiis**: *acquiesced in their pursuits*. The redundancy here is due partly to Simo's garrulity and partly to the author's desire to emphasize the complaisant character of Pamphilus.

65. ita ut: Terence frequently uses *ita* with the comparative *ut*; cf. 77 and 80. The *ut* clause here is not one of result, but *ita ut* = *eo modo, quo.* For *ita ŭt fa-*, see Introd. § 54.

66. inuenias, *one would find.* The subject is indefinite.

67. hoc tempore: *nowadays.*

68. obsequium . . . parit: quoted by Cicero, *de Amicitia*, 24. 89, and by Quintilian, 8. 5. 4. Sosia has a weakness for proverbial sayings; cf. 61. Donatus criticises the sentiment, *sententia magis theatro apta, quam officio*, but *obsequium* merely echoes *obsequi* (64), which Simo uses in praise of his son.

69. abhinc: note the difference between it and *dehinc* (22).

70. Andro: Andros, one of the most barren islands of the Cyclades, was the fitting home for a poor woman. According to the well-known story in Herodotus (8. 111), when Themistocles, after repelling the forces of Xerxes, demanded a money contribution from the Andrians, telling them that on his side were Persuasion and Necessity, they retorted that they could give no money, for Poverty and Need never forsook their island. **huc uiciniam**: *to this neighborhood;* cf. *escende huc meam navem* (Caecilius, 33 R.). The accusative as limit of motion in apposition to *huc* corresponds to *hic viciniae* (locative), *Phorm.* 95 (cf. Plaut. *Bacch.* 205), and to *proxuma vicinia* (abl. *whence*), Plaut. *Most.* 1063, or *hinc a vicino sene*, Plaut. *Mil.* 154; cf. *domum, domi, and domo.*

71. cognatorum: in the broad sense of *kindred*, not limited to contrast with *agnati.* At Athens, according to a law of Solon's, the nearest of kin had to marry an orphan girl or provide her with a dowry; cf. *Phorm.* 125: —

> Lex ést ut orbae, quí sint genere próxumi,
> Eis núbant, et illos dúcere eadem haec léx iubet.

We may suppose that no such law was in force in Andros; cf. *Ruth*, iii. 12 and 13.

73. ei: interjection = *hei.*

74. pudice: defined by *parce ac duriter.* Hence the absence of a connective after *pudice.* She lived a pure life, being thrifty and self-denying; cf. *Ad.* 45, *semper parce ac duriter se habere.* **duriter**: adverbs in *-ter* from adjectives in *-us* are archaic and colloquial. Plautus has eleven instances, but Terence only this *duriter;* for *uiolenter* must be referred to *uiolens.* Cicero has very few instances outside of the *Epistles*, which are characterized by *sermo familiaris.*

77–78. ita ut . . . ad lubidinem: *as all the world is prone to descend from toil to pleasure.* Thus the refined Terence speaks euphemistically of the terribly *down-hill* course of vice. Our author is fond of the unnecessary *ita;* cf. 65 and 80.

79. condicionem: *a compact, their terms.* **dehinc**: see note on 22. For *dehinc* with the historical present, cf. Verg. *Aen.* 1. 131, *Eurum ad se Zephyrumque vocat, dehinc talia fatur; Aen.* 3. 464, *dona dehinc . . . imperat ferri.* **quaestum**: the word is used of a money-making employment, especially of a disreputable kind.

81. ēsset = *ederet.* This is the preferable explanation. The houses of the *hetaerae* were frequently used for dinner parties; cf. Plaut. *Men.* 209, where Menaechmus directs Erotium to provide a meal for three. Donatus, however, shows that there was doubt in his day as to the interpretation. Yet *esset* from *sum* seems vague and makes the clause an idle addition.

82. egomet: used in accordance with the tendency in colloquial language to employ stronger expressions than are necessary. So, too, the omission of common verbs of saying or doing is characteristic of familiar style; cf. 88. See A. & G. 206. *c*; G. 209. note 5. **captus est**: like *habet*, this is probably an expression that belongs to gladiatorial combats. Note the alliteration.

83. habet: *he has it, he is struck;* cf. Verg. *Aen.* 12. 296, *hoc habet*, used of one who has his death-blow. So the wounded Mercutio in *Romeo and Juliet* III. 1, "I have it! and soundly, too." **seruolos**: see note on 55.

84. rogitabam: frequentatives, as well as diminutives, are most frequent in popular speech. See notes on 55 and 82. *Rogitare* is rare outside of comedy.

86. teneo: *I understand.* So 300, 498.

88. symbolam dedit: *paid his scot.* For this Greek word, *symbola*, Cicero coins *collecta* (*de Orat.* 2. 57. 233). The holding of club dinners, to which each guest contributed his share in money or provisions, was a common Greek custom. A man who attended such a dinner without contributing was called *asymbolus* (*immunis*); cf. *Phorm.* 339.

90. quaerebam; comperiebam: Such repetitions of closing syllables (ὁμοιοτέλευτα) are common in Terence. **nil . . . quicquam**: a frequent pleonasm in colloquial language; cf. *Phorm.* 80, 250, etc.

91. enim uero: *indeed, to be sure*, commonly written as one word. Note that *enim* in early Latin could stand at the beginning of

a sentence. In later Latin this is allowable only when *enim* is used in the compound *enimuero*. **spectatum**: *approved*. The same expression is used by Horace (*Epist.* 1. 1. 2) of the gladiator who has won distinction; cf. notes on 82. 83.

93. nam qui, etc.: *for when a man is brought into contact with such characters as these, and yet his disposition is not affected thereby.* **ingeniis**: *characters.* The change from the abstract to the concrete is illustrated by the English "genius," as well as by "character." **conflictatur**: the figure of a combat is still in the speaker's mind. See notes on 82, 83, and 91. **eius**: a monosyllable. See Introd. § 60.

94. neque commouetur: there is a change of subject. **animus**: sc. *cuius* = *qui animo*. **tamen** = ὅμως, and due to the concessive idea implied in *in ea re*.

95. scias, etc.: *one may be sure that by this time unaided* (*ipsum*) *he can exercise control over his life.* For *scias*, see A. & G. 311. *a*; B. 280 and 356. 3; G. 257; H. 552. Both *scias* and *suae* are here made monosyllabic by synizesis.

96. cum . . . tum: *not only . . . but also.* See A. & G. 156. *h* and 208. *d*; B. 290. 2; G. 588. 2; H. 657. 4. note 1. **omnes omnia**: a common collocation in Terence for emphasis; cf. *Ad.* 299. 978.

97. dicere et laudare: see note on *perferre*, 62. **bona**: *favorable*, and so *bona* (sc. *mihi*) *dicere* is *congratulate.* **fortunas**: *fine fortune.* Plural for emphasis, according to Don. It is difficult, however, to see any emphasis in 609, *Phorm.* 201. 473, or *Heaut.* 463.

98. qui: finds its antecedent in *meas* = *mei.*

99. fama: Pamphilus enjoyed an excellent reputation, and the best proof of this is that Chremes was anxious to secure him as his son-in-law.

100. ultro: *of his own accord;* mentioned because it was usual for the young man's father to make the first advances.

101. dote: the settlement of the dowry was a very important question in a Roman marriage. See 950.

102. placuit; despondi: for the asyndeton, cf. lines 89, 90. **despondi**: sc. *eum* (not *eam*, as Lewis & Short under *despondeo*). The betrothal was a verbal contract, or *stipulatio*, i.e. one made in a prescribed form of solemn words. Under the old civil law of Rome, the contract was valid only when one of the parties put the question, *spondes?* and the other replied, *spondeo.* Note that neither the son of Simo, nor, apparently, the daughter of Chremes had been consulted on the marriage question. This was fully in accord with the customs of Rome. A man could not marry without the consent of the head of

[redacted] the family, [redacted] this was father or grandfather. A good account of the ancient *patria potestas* is given in Maine's *Ancient Law*, ch. 5.

103. quor (*cur*) **non** = *quominus*, *quin* or *ne*. B. [redacted] A. & G. 331. 2; 332. *g*; G. 548. 549. 555; H. 595.

104. fere . . . acta sunt: *in the course of some few days after this was settled*, *haec* being the betrothal. The ablative *quibus* expresses *time after which* and = *post quam*; so Caes. *B. G.* 3. 23, *paucis diebus, quibus eo ventum erat; B. G.* 4. 18, *diebus decem, quibus materia coepta erat comportari;* Cic. *pro Rosc. Am.* 7. 20, *quadriduo quo haec gesta sunt, res ad Chrysogonum defertur; in Verr.* 2. 2. 15. 37, *diebus triginta quibus scripta esset;* Sueton. *Tiber.* 60, *in paucis diebus quam Capreas attigit.* The relative pronoun appears to be due to a species of attraction.

105. O factum bene: *How fortunate!* cf. 969. The converse is *male factum*, as in *Phorm.* 751.

106. beasti: *you delight me.* Except in the form *beatus*, this verb belongs to comedy and poetry. It is a favorite with Horace. **ibi tum**: a pleonastic expression, for which we also find *tum ibi* (as in Plaut. *Curculio*, 648). *Ibi* is temporal; cf. 131, 223, 356, 379, 634; Cic. *pro Caec.* 10. 27.

107. frequens: used instead of the adverb *frequenter*, as often in later Latin; cf. Cic. *de Senect.* 11. 38, *venio in senatum frequens.*

109. conlacrumabat: *wept freely.* This is better than "wept with them," because the father is touched by this evidence of emotion on the part of his son in particular; cf. *congemo, conlaudo, conclamo*, etc. The prefix is peculiarly common in colloquial Latin. For the short, abrupt sentences cf. lines 89 and 90, 102, 117, 123–129, 285, 602.

110. consuetudinis: *intimacy;* cf. *consuetum amorem*, 135.

111. causa: *because of*, i.e. *by cause of.*

112. mihi: the original quantity preserved under the ictus; cf. 684, 703, where *tibī* closes the first half of an iambic septenarius.

113. humani: *kindly.*

114. mansueti animi: *gentle disposition.*

115. eius causa: *for his sake.*

116. etiam, like ἔτι, has here a temporal meaning, as in 940. *Nil etiam* = *nondum quicquam;* cf. Cic. *Cat.* 1. 1, *quamdiu etiam furor iste tuus nos eludet?* So *nondum etiam*, 201; and *non . . . etiam*, 503.

117. imus: of the funeral procession. Cic. *de Orat.* 2. 80. 327, says (see note on 51), *hoc ipsum "ecfertur, imus" concisum est ita ut non brevitati servitum sit, sed magis venustati.*

118. unam: equivalent to our indefinite article, or to *quidam.*

120. ut nil supra: colloquial brevity, sc. *esse possit;* cf. *Ad.* 264, *Eun.* 427. In Cic. *Ep.* 14. 1. 4, and *ad Att.* 13. 19. 3, the verb is expressed. Donatus styles the idiom *ellipsis Terentiana,* and states that it did not meet with general approval. Note the art with which the father is made to acknowledge the beauty of Glycerium. After such a confession, we do not expect very active opposition to his son's desire to marry her.

121. quia . . . praeter ceteras: the repetition of these words in 122 is in keeping with the emphatic style of Simo's narrative. The second clause, too, repeating his former remark about the girl's beauty, illustrates the impression made upon Simo's mind, and also increases our interest in Glycerium.

123. honesta ac liberali: *comely and genteel.* So *coniugio liberali,* 561. **pedisequas**: *waiting-women.* Chrysis had become well enough off to keep a number of servants; see 797. In Athens it was only the very poorest citizens who had no slaves.

125. percussit ilico animum: *at once a thought flashed through my mind. Percussit* is practically impersonal. The subject is latent in the following words. **ilico**: literally, *on the spot,* i.e. *immediately.* The distinctly local meaning is also found in Terence; cf. *Phorm.* 194. **attat . . . est**: *Ah! there we have it!* Note the quantity *attăt.* **hoc illud** = τοῦτ' ἐκεῖνο (Aristophanes, *Ranae,* 1342); cf. Verg. *Aen.* 4. 675, *Hoc illud, germana, fuit?* More numerous are the cases where the idea in view is more fully defined, as Cic. *de Senect.* 20. 72, *hoc illud est quod Pisistrato tyranno a Solone responsum est.* Thus, similar to *haec illast misericordia,* is Verg. *Aen.* 3. 558, *Nimirum haec illa Charybdis.*

126. hinc illae lacrumae: this expression, here used literally, became proverbial in the more general sense of *hoc illud est.* Thus Cicero, who is fond of synonyms, follows up the phrase, in *pro Cael.* 25. 61, with *et haec causa est omnium scelerum;* cf. Hor. *Epist.* 1. 19. 41, where the poet explains why some critics decry him.

127. quam timeo: *quam* alone with verbs is commonest in conversational style. Cicero employs it not only in his letters (as *Att.* 14. 15. 3, *quam velim,* and *Att.* 12. 20. 1), but occasionally in his speeches, as *Phil.* 2. 8. 20, *quam id te non decebat!*

128. procedit: the tense variations in the verbs between *procedit* and *reiecit* (136) are simply *metri causa.* **sepulcrum**: here of the place, not of the burial, but of the burning of the body; cf. the similar use of *sepelio.* Note the force secured by brevity and asyndeton.

129. in ignem inposita: this is the usual construction; cf. Caes. *Bell. Civ.* III. 14 and 103, *in naves imponere.* **fletur**: impersonal. It is used here of the spontaneous weeping of the bystanders, rather than of the lament of the professional mourners, *praeficae.*

130. inprudentius: *too incautiously*, i.e. *hysterically.* Her grief robbed her of self-control. B. 240. 1; H. 498.

131. satis cum periclo: *running no little danger. Periclum* is an earlier form than *periculum*, which exhibits a *parasitic* vowel. The ending in this word as in *vehic(u)lum*, *poc(u)lum*, *cubic(u)lum*, etc., is not diminutive, but signifies the instrument. The longer form *periculum*, is used *metri causa* at the end of a line or half-line; the shorter is the normal form. **ibi tum**: see note on line 106. **exanimatus**: *in breathless horror.*

132. indicat: *betrays.*

133. múlierem: note where the word-accent in such words probably fell in Terence's time, not *mulierem;* cf. *bíneflci*, 44. G. 15. note; H. 19; B. *Appendix.* § 55; Lindsay *Lat. Lang.*, pp. 158, 160. See Introd. § 53.

134. is perditum: cf. *Heaut.* 315, *laudem is quaesitum.* The supine is very common in early Latin. G. 435. 2.

135. consuetum amorem: see note on 110. **cerneres**: a past potential subjunctive in a result clause, the subject being the indefinite second person. A. & G. 311. *a*; B. 280. 3; G. 258; H. 555.

136. quam familiariter: literally, *how confidingly!* i.e. *as affectionately as possible. Quam* is exclamatory, like ὡς, which it probably translates, and here differs in use from the same word in (e.g.) *quam maximum*, which omits some form of *possum.*

137. quid ais: *what say you?* or *really!* Donatus explains thus: *non interrogantis sed mirantis est*, which is correct. Often the words are equivalent to *dic mihi*, and refer to what follows; cf. 184, 872.

138. nec = *nec tamen*: cf. Verg. *Aen.* 2. 314, *nec sat rationis in armis.* **ad obiurgandum causae**: cf. 150 and 158. **diceret**: sc. *si obiurgarem.* Terence frequently uses the imperfect subjunctive where classical prose would demand the pluperfect.

139. quid commerui: *what offence have I committed? Commereo* is used in a bad sense, *promereo* in a good one, and *mereo* in either.

141. honesta oratiost: *it is a specious plea.* These words are quoted by Cicero (*de Off.* 2. 20. 69) in reference to the commonly expressed view that in rendering services one considers the man, not ...ition or circumstances, — a fine principle to advance, but not ... on which men generally act.

143. illi: besides the dative of person, Terence uses with *facio* both the ablative (as in 614) and *de* with ablative (cf. *Ad.* 996). **damnum aut malum**: *loss or injury*, the former of one's property, e.g. fines; the latter of one's person, e.g. punishment; cf. the legal *actio in rem* and *actio in personam.*

145. indignum: *shocking*, *indignum facinus* being used as an exclamation. See App. **facinus**: in neutral sense, *deed*, *act;* usually in the special sense, *bad deed.* **comperisse**: sc. *se.* See note on 14.

146. sedulo: with *negare*, though *sedulo facio* is common. See 597; *Ad.* 50. 251. 413.

147. factum: sc. *esse.*

148. discedo ab illo: Chremes came to Simo (144), so that the expression here is due to the careless ease of conversational style. **ita . . . ut**: *on the understanding that.* This special stipulative force of *ut-* and *ne*-clauses is common in comedy, and occurs more or less frequently at all periods of the language. **qui**: see note on 6. *Qui* is here not a nominative case, but an instrumental form of the indefinite pronoun, *in any way*, commonly used by Plautus and Terence with *hercle*, *edepol*, *pol*, *ecastor*, *quippe* and *ut.* It survives in the classical *atqui.*

149. non tu: sc. *obiurgasti*, an instance of the figure *aposiopesis* or *reticentia.* G. 691; H. 751. note 1. **ibi**: *then.* This temporal sense is common in Livy. See note on *ibi tum*, 106.

150. uehemens: it is a question whether we should spell thus or as *uemens.* The form *uehemens* was obsolete in Gellius' day (second century A.D.). **qui**: *how so?* See notes on 6 and 148. **cedo**: *tell me*, or *pray.* An old imperative, common in Terence, from root of *dare* with *ce*, which is probably identical with the demonstrative enclitic in *hic*, *tunc*, *sic*, etc.

151. tute ipse: such an emphatic strengthening of the personal pronoun (cf. 82) shows that the *argumentum ad hominem* strikes home. **his rebus**: *this conduct*, i.e. the affair with Glycerium. **praescripsti**: such syncopated forms in perfects in *-si* are frequent in poetry, especially the earlier, but in the prose of the classical period are limited to *sermo familiaris.* Cicero has *dixti*, *intellexti*, and *rescripsti* in his letters. A. & G. 128. *b*; B. 116. 4; G. 131. 4; Roby, 663; Lindsay, *Lat. Lang.*, p. 508.

152. prope adest quom: *near at hand is the time when.* Cf. *Ad.* 299, *nunc illud est quom.* **alieno more**: i.e. agreeably to the views of a wife.

153. sine . . . modo: on the principle that —

"Young blood must have its course, lad,
And every dog his day." — *Kingsley.*

Simo, with the easy morality of the age, apparently acquiesces in this mode of reasoning.

154. obiurgandi locus: before Livy the genitive is more common than the dative in such expressions. G. 356. note 2. We have *preci* in 601 and *Phorm.* 547, and the genitive of a gerund here, and in 233, 354. In 206, the case of *segnitiae* is doubtful.

155. nolit ducere: See App. The lines 155–170 should be understood thoroughly, as they explain the difficulties in the plot which follow.

156. ea . . . iniuriast: *here at once is found a wrong on his part demanding punishment.* For *ea*, see A. & G. 195. *d*; B. 246. 5; G. 211. 5; H. 396. 2. The tendency toward attraction is sometimes resisted; cf. *hoc*, 237; Tacitus, *Ag.* 21, *idque humanitas vocabatur.*

157. id operam do: *I am making this my aim;* cf. 307. *Id* is best taken as direct object of the verbal idea; *operam do* = *ago.*

159. sceleratus: *rascal.* This epithet fittingly introduces to us the slave who plays so prominent a part in the plot.

160. consumat = *abutor* (prol. 5), *exhaust, use up.*

161. manibus pedibusque: *with might and main,* a phrase repeated without *-que* in 676. Cf. χερσίν τε ποσίν τε, Hom. *Il.* 20. 361. **obnixe**: *strenuously;* a synonym for the previous expression. Note the asyndeton.

162. magis id adeo: *even more so on just this account.* The accusative *id*, explained by Don. as = *propterea*, expresses the end of the action, and is a species of inner object, as in 414, *id propterea nunc hunc sequor.* See G. 333. 1, Rem. 2; Lane, § 1144. *Id*, not *adeo*, is correlative with *ut; adeo* is used as an intensive particle with pronouns as well as with other parts of speech. See 415, 579, 585, 775; cf. Cicero, *Verr.* 2. 4. 64. 143, *id adeo ex ipso senatus consulto cognoscite.*

164. mala mens, malus animus: note the alliteration. The expression is probably proverbial. Commentators compare Aristophanes, *Pax*, 1068, ὧν δόλιαι ψυχαί, δόλιαι φρένες. **quem . . . sensero**: a good instance of aposiopesis; cf. 149. Stage-action helps out the omission. For *quidem* similarly used to emphasize an accusative preceding a conditional clause, cf. *Heaut.* 950: —

Séd Syrum quidem égone si vivo ádeo exornatúm dabo.

166. in Pamphilo ut nil sit morae: *that there be no opposition on the part of Pamphilus;* cf. 420, 424, 467, and 593.

167. confore: *it will succeed;* impersonal. Besides *confore*, the only form of *consum* used is *confuturum* (as in Plaut. *Mil.* 941). Complementary forms are supplied by *confio.*

170. sat est: *very well*, an expression fairly common in Plautus.

171. nunciam: This redundant expression is used by Livy (7. 32. 14), while *iam nunc*, *iam iam* are Ciceronian as well. **i prae**: always in this order. In its literal sense, as an adverb, *prae* is ante-classical. **sequar**: Simo, however, does not go within immediately. See next note.

ACT I. SCENE 2.

We must suppose that instead of following Sosia immediately, Simo lingers behind to reflect upon the situation. He remembers the dismay shown by Davus on hearing of the approaching wedding, and suspects that the slave, working in the interests of Pamphilus, will do his best to prevent it. At this moment Davus himself appears. In the following dialogue Simo threatens the slave with severe penalties if he tries to put any obstacles in his way.

173. ita: retrospective, referring back to *non dubiumst*, etc., like a causal particle. **modo**: i.e. just before the opening of the play, when the household was informed of the intended wedding; cf. 47.

175. mirabar, hoc, etc.: that there is considerable mental excitement at this point is indicated by the metrical variation in the scene. The iambic senarii make way in line 175 for iambic lines of either greater or less length, interspersed with a few trochaic ones. Senarii, however, are also found in lines 196–198. **mirabar si**: for *miror si*, cf. *Phorm.* 490, *mirabar si tu mihi quicquam adferres novi.* So Cicero, *Lael.* 15. 54, *miror si quemquam amicum habere potuit.* Common is *mirum ni.* See A. & G. 333. Rem.; G. 542. notes 1 and 2. The *si*-clause is not a subordinate question, but a real conditional clause. *Mirabar* = *mirum erat*, and is therefore similar to such frequent expressions as *longum erat*, *difficile erat*, *par erat*, etc., where the English idiom requires the subjunctive. See B. 271. 1. *b*; A. & G. 311. *c*; G. 254. 1. The Latin, in fact, is a mixture of two ideas: "I was wondering (*mirabar*) if matters would turn out thus," and "I should have been surprised if matters had turned out thus (*abiret*)." The English translation must choose between the two. **et eri semper**, etc.: *and from first to last I feared the outcome of my master's indifference.* Davus feared that this indifference was only apparent, not real. See App.

177. postquam audierat: this is the only instance in Terence (or Plautus) of the pluperfect with *postquam*, though this usage is common enough in Livy and Tacitus. A. & G. 324. *a*; B. 287. 3; G. 563. note 3.

178. numquam, etc.: note not only the change to the trochaic system, but the coincidence of words and individual feet. Thus special emphasis is thrown upon the statement here made, and this emphasis is mockingly echoed by Simo.

179. at nunc, etc.: an aside. Note the use of the third person. Simo remains in the background for the moment. For *malo*, see note on 143.

180. nos: i.e. Pamphilus and the speaker. **necopinantis**: explains the *sic*; *nec* in this word has the sense of *non*, as in *neglego*, *negotium*, *res nec mancipi*, etc. **duci**: *led on*, *beguiled*. So *ducere dictis*, *Phorm*. 500.

181. interoscitantis opprimi: *caught open-mouthed*, or *in open-mouthed astonishment*. Cf. Cic. *de Nat. Deor*. 1. 26. 72, *quae Epicurus oscitans halucinatus est*, *the thoughts of the open-mouthed dreamer Epicurus*. Divested of metaphor, the meaning is the same as *inprudentem opprimi*, 227. The compound is not yet recognized by the dictionaries, which follow the ordinary reading, *interea oscitantis*. See App. The force of *inter-* in the verb is "from time to time," as in *intermittere*, *interuisere*.

182. cogitandi ad: for *ad*, cf. Cic. *ad Att*. 9. 6. 7, *ad haec igitur cogita*, *vel potius excogita*. Note the trochaic line in the midst of an iambic system. See note on 175.

183. astute: sc. *factum*. **carnufex quae loquitur**: as Simo comes forward, he asks a question, which the slave is expected to hear, though he is not addressed in the second person. **carnufex**: this abusive term, properly applied to an executioner, whose business was held in abhorrence, is very frequent in comedy. **neque** = *nec tamen*; cf. 138.

184. hem: *Halloo!* Davus pretends to be surprised; cf. *Phorm*. 682, AN. *Geta!* GE. *Hem!* See App. **quid est**: perhaps an aside, like *quid hic uolt*. **ehodum**: *eho* is always used in an eager question or with an imperative, expressed or understood. See 324, 710, 908. For *-dum*, see note on 29. **quid ais**: as the next question indicates, these words mean, not *what are you saying?* but *what have you to say* to this? or *tell me*; cf. *Phorm*. 833; *Ad*. 556. See 137 and note.

185. gnatum = *natum*. The *g* is original, and is seen (e.g.) in the compound *cognatus* (for **con-gnatus*). **rumor est**: Simo naturally

does not tell Davus from whom he learnt this fact. See 144. **amare**: *is in love;* absolute use. **id populus curat scilicet**: *that interests the public, no doubt.* Davus is ironical and impertinent, and the next question implies that the speaker feels irritated.

186. hocine agis: *will you attend to me?* *Hoc*, the demonstrative of the first person, corresponds to *istuc* (= *what you say*), the demonstrative of the second. *Hocine* = *hoce-ne*, as *undique* = *undeque*. As in *agis*, the present is often used for the future in colloquial Latin. **uero**: *yes.* **ea**: explained by *quod antehac fecit* (187), *his previous conduct.* **me**: subject of *exquirere.*

188. tempus = *tempus aetatis* (443), i.e. youth. **ad eam rem tulit**: *was suited to such conduct;* literally, *bore upon.* The same intransitive use is seen, 443, 832; cf. Cic. *pro Cluent.* 16. 46, *ut mea fert opinio; pro Caec.* 27. 75, *si tempus ferret.* **siui animum ut**: Terence has *ut* after *sino* in *Hec.* 590, *haud facies neque sinam ut ... dicat*, and so here, *I allowed him to indulge his feelings.* G. 532. note 1. As this construction of *sinere ut* is unknown in Plautus, some editors here punctuate after *siui*, and take *ut expleret* as a final clause. On the form *siui*, see App.

189. hic dies: i.e. the wedding day. **aliam ... alios**: *different;* cf. *alieno more*, 152, a line which explains this. See App.

190. dehinc: see note on 22. **siue aequomst**: *or if it is fitting;* added, because it is strange for a master to entreat his slave thus. **in uiam**: *to the right path;* so *uia*, 442, *aright.*

191. hoc quid sit: Davus looks astonished, and Simo anticipates his question, *Quid est?* which in indirect form becomes *Quid sit? Quaeris* may be supplied. **qui**: see Introd. § 58. **dari uxorem**: sc. *aliam feminam.*

192. tum: *moreover*, like *tum autem*, *tum etiam*, etc.; cf. 381.

193. ipsum animum, etc.: *his heart, itself sick with love, he sets upon the poorer course. Ipsum* must be taken closely with *aegrotum.* The man himself is, in a sense, diseased, and therefore, even without a bad teacher, is prone to pursue an evil course. He cannot see his error, unlike Medea, who, when in love with Jason, exclaims: —

> video meliora proboque,
> Deteriora sequor. (Ovid, *Met.* 7. 21.)

adplicat: properly, *attach to.* Cf. 924; Plaut. *Men.* 342, *postilla extemplo se adplicant, adglutinant.*

194. hem: serves to echo the *non.* *No? you don't, eh!* **Oedipus**: a reference to the Sphinx and the famous riddle, which Oedipus

had to guess on pain of being devoured by the monster. Davus pretends that Simo's language is enigmatical.

196. si sensero: note the change from tetrameters to trimeters, to accord with the change in tone. Simo, whose previous remarks have been somewhat general in form (e.g. *omnes*, 191; *si quis*, 192), is so provoked by the effrontery of Davus that he bursts into an angry threat. As this gains emphasis from the change to the trimeter, so by a return to tetrameters further emphasis is given to the threat of punishment. **hodie**: used colloquially with no temporal force, but to give emphasis, especially in threats and curses; cf. what Donatus says on *Ad.* 215, "*hodie,*" *non tempus significat, sed iracundam eloquentiam ac stomachum;* cf. 866. It is more frequent with negatives, e.g. *numquam cessavit dicere hodie*, *Phorm.* 377; cf. *Phorm.* 805, 1009; Plaut. *Men.* 218. So, too, Hor. *Sat.* 2. 7. 21; Verg. *Ecl.* 3. 49, *Aen.* 2. 670. Translate here as *now*.

197. quo . . . minus = *ne*, in a final clause. The preceding verb involves the idea of hindering. A. & G. 317. *b.* note 1; B. 282. 1. *a*; G. 549. note 2; H. 568. 7 and 8.

198. ostendi: the subject of the infinitive is the clause *quam sis callidus*, *your cleverness*. **199. pistrinum**: the mill-house was often used as a place of punishment for slaves. Ancient mills were worked sometimes by water, but generally by cattle or slaves, the manual labor requisite in the last case being excessively hard and exhausting. Corn was ground by means of two stones, the lower of which, called *meta*, was shaped like a cone. The lower part of the upper stone (*catillus*) fitted the *meta* like a cap. The hollow upper part received the corn, which, passing through a small hole above the *meta*, was ground on the sides of the latter. **usque ad necem**: as Spengel says, *necem* implies a violent death, hence *till you are done to death.*

200. ea lege atque omine: *with this condition and warning. Omine*, because the threat is an omen, or indication of what will follow. **ut . . . molam**: this *ut*-clause has the same stipulative force as in 148.

201. intellextin: see note on *praescripsti*, 151. **nondum etiam**: *etiam* is a colloquial pleonasm; cf. 807. See note on 116. **immo callide**: *nay, perfectly; callide = probe.* The reply of Davus implies a *sans souci* attitude.

202. ipsam rem: *the simple fact.* **locutus**: i.e. *locutus es.* So in Plautus we have *dignus = dignus es*, *iratas = irata es*, etc. See note on 43. **circum itione**: two words, *-um* being elided in scansion, and the adverb *circum* being due to the strong verbal force of the noun. If we had here a single word, we should have *circŭĭtione* (six

syllables); cf. *circ(um) agitur* (Lucr. 4. 316), and *circumagi* (Hor. *Sat.* 1. 9. 17).

203. facilius: this is not the normal pronunciation either for Terence or Plautus. Thus we have *făcilius* in *Andr.* 637; *Eun.* 150; *Heaut.* 803, 914; *Phorm.* 300. See note on *mŭlierem*, 133, and on *uituperant*, prol. 15 (App.). In Plautus, the exceptions to *făcilius* are probably due to a corrupt text; in Terence, while *făcilius* still prevails, we have evidence in exceptional cases like this that the pronunciation was changing to what afterwards became the invariable rule. **passu(s) sim**: see Introd. § 55. Potential subjunctive; B. 280. 2; G. 257, *I should be more ready to let myself be deceived;* cf. Hor. *Sat.* 1. 5. 44, *nil ego contulerim iucundo sanus amico.* **deludier**: this old infinitive ending occurs in Terence only at the end of a line. To this there is one exception (*Hec.* 827), where *suspectarier* ends a half-line before diaeresis. *Laudarier* (*Ad.* 535) is corrupt.

204. bona uerba: *avert the omen.* Davus, pretending to be shocked at his master's words, uses a religious formula. So *εὐφήμει* in Greek; cf. Ovid, *Fasti* 2. 638, —

Dicite suffuso ter bona verba mero.

Note that *bona uerba* (which, however, Cic. *de Orat.* 1. 12. 51, uses of elegant diction) differs from *bona dicta,* "*bon-mots.*" **nil me fallis**: *I see through you;* inner and outer objects combined. B. 178; G. 339.

205. neque tu hau(d): a negative pleonasm, more common in Plautus. "*Neque haud* may fairly be supposed to be a translation of *οὐδὲ μή* in the Greek original. If it is, it shows that the Roman poet understood *οὐ μή* with the subjunctive or the future indicative as a simple expression of denial." (Goodwin in *Harvard Studies*, vol. I, 1890, p. 72.) Exit Simo, to reappear at 404.

ACT I. SCENE 3.

Davus, left alone, soliloquizes upon the situation. Between his loyalty to Pamphilus and his fear of Simo he is in a quandary. The story, too, invented about Glycerium's citizenship, is too audacious to win credit, and can only cause trouble.

206. enim uero: see note on 91. **Daue**: this mode of addressing oneself is common in Terence. So Syrus (*Ad.* 763), *edepol, Syrisce, te curasti molliter;* cf. *Ad.* 631. **segnitiae**: for the case, cf. 154. *Segnitia* refers to physical inactivity, *socordia* to mental. So Donatus.

207. quantum: *so far as.*

208. astu: this word, common in ante-classical and silver Latin, is not used by Cicero, who employs only *astutia*. **prouidentur**: i.e. *cauentur;* cf. Cic. *ad Att.* 10. 16. 2, *quae consilio provideri poterunt, cavebuntur.* **erum**: Pamphilus. **pessum dare**: for *pessum*, cf. the use of the supine in *-um* (the accusative singular of a verbal noun) after verbs of motion, e.g. *ire sessum, nuptum dare.*

209. certumst: sc. *mihi, I have decided.* A common expression, for which Terence also uses *certa res est.* See 368; cf. Plaut. *Trin.* 270.

210. uitae timeo: i.e. lest he commit suicide. For **eius** and **huius** as monosyllables, see Introd. § 60.

211. uerba dare: to give words instead of deeds, i.e. *to deceive*, a frequent colloquialism, used by Cicero, *ad Att.* 15. 16.

212. me infensus seruat: sc. *deinde*, to correspond with *primum.* **ne quam**, etc.: *lest I devise some scheme against the marriage.* For the dative, cf. Plaut. *Mil.* 164, *legi fraudem facere;* Cic. *pro Mil.* 9. 23, *quaerere debetis uter utri insidias fecerit;* Tac. *Hist.* 2. 70, *perniciem ipsis fecere.*

213. si senserit, etc.: *if he finds me out, I'm done for; or if he takes the whim, he'll seize a pretext, and rightly or wrongly will pack me off to the mill.* There is a contrast between clear conviction of guilt and mere suspicion of knavery. **perii** does not necessarily imply death; cf. Plaut. *Men.* 402; Ter. *Ad.* 324, 327; *Eun.* 378, etc. **ceperit**: future perfect in the apodosis. See G. 244. 4, and note 1; Lane, 1627.

214. quo iure, quaque iniuria: *and rightly or wrongly;* literally, *and by reason of this right and* (= or) *this wrong.* **praecipitem . . . dabit**: sc. *me;* cf. 606.

215. ad haec mala, etc.: note that the return to trimeters coincides with the introduction of a fresh argument. See note on 196.

217. operae pretium: sc. *est, it is worth while.*

218. amentium, haud amantium: the most striking instance in Terence of a play upon words, a feature which is very characteristic of Plautus. The effect here may be preserved by some such expression as "soft in head, not soft in heart."

219. quidquid: i.e. *boy or girl, weak or strong.* **peperisset**: for tense and mood, see note on *fecisset*, 3. **tollere**: *acknowledge*, because the formal way in which a father declared that he would provide for a new-born child was to *lift* it *up* in his arms. If the child was deformed, it could be exposed or put to death. The same was true of Greece. Such infanticide is practised even to-day in China, as it was in India till put down by the British government. **decreuerunt**: an apparent exception to the rule laid down in the note on

line 10. Engelbrecht thinks that the word of four long syllables is here used for special emphasis.

220. intér se: thus accented always in Plautus and Terence, the personal pronouns, if unemphatic, being enclitics. Exactly similar is *εἰδέν με* or *πρός σε* in Greek. See Introd. § 52. As the sequel shows, Davus, in disbelieving the story, deceives himself.

221. fuit olim: a common way of beginning stories. The mixture of direct and indirect narration is frequent in Greek, and may here be due to the original.

222. mercator: we learn in 932 that this was the girl's uncle, not her father. Glycerium has cherished the hope of finding her parents in Athens.

223. is: the repetition of the unemphatic pronoun *is* has a familiar air, like our "said I," "said he," etc. For the short sentences, see notes on 109, 128. **ibi tum**: see note on 106.

224. orbam, paruam: for the asyndeton, cf. lines 89 and 90, 102. **fabulae**: *fine tales!* from *fari;* cf. 553 and 925.

225. mihi quidem, etc.: for the change to the tetrameter, cf. notes on 196, 215. **atque**: *and further, and to be sure.* The word is frequently used in comedy, where we should expect an adversative particle. Editors commonly change it to *atqui*, but see App.

226. ab ea: *from her house; ea = Glycerio.* For the compressed expression, cf. *a fratre, from my brother's* (*house*), *Phorm.* 732. **me**: sc. *dabo* or *conferam.* Such ellipses, especially of verbs of motion, are common in colloquial style; cf. Cic. *ad Q. Fr.* 2. 32, *Pompeius domum. Neque ego tamen in senatum.*

227. pater inprudentem opprimat: cf. 181, and Livy, 37. 4, *eo ipso quod nihil tale timerent, opprimi incautos posse.* Note the repetition of similar sounds in these closing words of the scene; cf. Shakespeare's use of rhyme at the end of scenes.

ACT I. SCENE 4.

Mysis enters from the house of her mistress Glycerium, and continues a conversation with an older woman, Archylis, who has followed her to the door, but does not appear upon the stage.

229. pol: the favorite oath of women in Terence. It is also used by men, especially in the form *edepol.* On the other hand, *hercle* is limited to men, *ecastor* mainly to women.

231. adducam: we may suppose that Archylis, having repeated her request, now goes within. In the next words, Mysis addresses

the audience. **inportunitatem**: *stubborn folly.* She insists upon what is *inopportune.* **aniculae**: see note on *adulescentuli*, 55. Here the diminutive has a contemptuous force.

232. compotrix: not found again in literature until we reach Sidonius (fifth century A.D.). Nouns in *-tor* and *-trix* are peculiarly common in colloquial language. See Introd. § 90 (9).

233. illi: i.e. Lesbia. **aliis**: sc. *mulieribus.*

234. sed quidnam, etc.: for the metre, see notes on 175, 196, 215, 225. **exanimatum**: *beside himself;* cf. 131. **siet**: on this older form of *sit*, originally an optative, see B. *App.* § 218. Forms like *siet*, *possiet*, etc., occur in Terence only at the close of an iambic line or a half-line before diaeresis.

235. numquidnam, which governs *tristitiae*, is more common in direct questions, as in 325. For *-nam*, see previous line. **turba**: *agitation;* cf. note on 227.

ACT I. SCENE 5.

Pamphilus, who now enters, has seen his father in the forum, and received the order to make ready for an immediate marriage with Chremes' daughter. Mysis is not noticed by him until 267.

For the metrical changes, see note on 175.

236. hocinest: see note on 186. Note the variation in ictus, *hocinést . . . hócinest* (other examples in App. on 189). **humanum** = *hominis*, corresponding to *patris.*

237. pro deum fidem: there is no need to supply *imploro* or a similar verb. *Fidem* is an accusative of exclamation. **hoc**: attraction to the gender of the predicate noun is sometimes resisted. So in Greek τοῦτ' οὐχ ὕβρις; cf. note on 156.

238. decrerat: this tense, because the decision was made some time before. **sese**: the pronoun, which is grammatically unnecessary, emphasizes the fact that father and son do not think alike; cf. 797. **nonne**: though comparatively rare in Terence, *nonne* is generally accepted by editors in twelve passages, including *Andr.* 238, 239, 647, 869.

239. praescisse: normal usage would have *praescire*, as well as *communicari* for *communicatum* (*esse*). The past tense of the infinitive is due, by a kind of attraction, to the past tense of the main verb. Analogous is the use of *laudatus fui* for *laudatus sum.* **ante**: pleonasm is natural in colloquial style. **nonne oportuit**: the repetition emphasizes the speaker's indignation. **communicatum** (*esse*): *used impersonally.*

242. id: *his intention.* **inmutatum**: *unchanged.* Pamphilus has never wavered in his devotion to Glycerium. To suppose that Chremes is revengeful, and therefore determined to force his daughter upon Pamphilus, merely illustrates, of course, a lover's logic.

244. fit, pereo: for the tenses, see note on *agis*, 186.

245. adeon hominem esse: for the exclamatory infinitive with subject accusative, see A. & G. 274; B. 334; G. 534; H. 616. 3. The *-n*(*ĕ*) is an affirmative particle (= *in sooth*, *in truth*), as in Verg. *Aen.* 1. 37, *mene desistere victam*, on which Servius says that *-ne* signifies *ergo.* So *uero* is often given as a gloss on *-ne.* **inuenustum**: *unblest by Venus, joyless.* Donatus explains by *sine Venere, id est, sine gratia.* The opposite idea occurs in *Hec.* 848, *quis me est fortunatior? venustatisne adeo plenior?*

247. Chremetis: the word is thus declined in Terence: Nom. *Chremes;* Gen. *Chremetis* or *Chremi* (368); Dat. *Chremeti* (*Phorm.* 1026); Acc. *Chremetem* (472, 533), *Chremem* (*Phorm.* 63, 865), or *Chremen* (361, 527); Voc. *Chremes* (538) or *Chreme* (550).

248. quot modis: besides rejecting Pamphilus as a son-in-law, Chremes has probably snubbed and slighted him on various occasions. For the short, pointed sentences, see note on 109; and for the asyndeton, cf. 89, 90, 102, etc.

249. nisi si: cf. *εἰ μὴ εἰ.* This pleonasm is fairly common in Plautus. It is occasionally found in classical prose, as Cic. *de Inv.* 2. 57. 171; Tac. *Ag.* 32. 2; *Germ.* 2. 2. See B. 306. 5; G. 591. (*b*). Rem. 2.

250. monstri: cf. note on *negoti*, 2. **alunt**: used of beasts; cf. *equos alere*, 56. Pamphilus, evidently, has never seen Chremes' daughter. **nemini**: sc. *alii.*

252. nam: the reasoning is: I have tried to explain the conduct of Chremes, *for* it is impossible to explain my father's. For *nam*, cf. 395. 612. Exactly similar is its use in Cicero, e.g. *Verr.* 2. 5. 61. 158, *nam quid ego de P. Gavio dicam, iudices?*

253. agere: for the infinitive, see note on 245. **neclegenter**: as Donatus points out, the following words give four illustrations of Simo's cavalier treatment of his son: —

(1) *praeteriens.* The meeting was not pre-arranged.
(2) *modo.* It should have occurred long before.
(3) *apud forum.* A more private place would have been fitting.
(4) The abruptness of the commands was objectionable.

257. causam: *plea, excuse.* **saltem**: the question implies a negative, and a negative with *saltem* is equivalent to *ne . . . quidem.* *Non . . . saltem*, however, is not found before Livy.

258–259. quod si ego, etc.: *now if I had discovered this before, what should I have done? If any one now were to ask me that, (I'd say) "I should have done something to avoid doing this."* The main protasis is *si interroget*, the apodosis to which (*dicam* or *respondeam*) is understood before *aliquid facerem*. *Quod si*, as in 604; *Phorm.* 201, etc. Spengel notes that this use of *quod* (common enough in Cicero) is not found in Plautus.

259. ut hoc ne facerem: for *ut ne* = *ne*, cf. 327.

260. diuorsae trahunt: cf. Verg. *Aen.* 12. 487: —

divorsaeque trahunt animum in contraria curae.

261. amor, etc.: for the asyndeton, see note on 54. **huius**: i.e. Glycerium.

263. quomque: see note on 63. **eine ego ut aduorser**: *can I oppose him?* The subjunctive in this exclamatory question is deliberative. The *ut* is explained by some as due to an ellipse, such as *fieri potest;* but as such questions often occur without *ut*, its use is probably similar to that of *ut* in *ut illum di deaeque perdant* (*Eun.* 302) and of *utinam* in wishes, where the particle is either an exclamatory or indefinite adverb. A. & G. 332. *c*; B. App. § 368. 1; G. 558. note and 261. note 1; H. 559. 5.

265. peropust: a *semel dictum.* Terence is very fond of strengthing adjectives, adverbs, and verbs by means of *per.* In this, as in other respects, he is the forerunner of Cicero. **aduorsum hunc** = *coram hoc:* cf. note on 42.

266. paulo momento: so *paulo sumptu* (*Ad.* 876). This adjectival use of *paulus* is scarcely found elsewhere. The word is almost confined to the substantival and adverbial forms *paulum* and *paulo.*

267. quis hic loquitur: Mysis has unintentionally revealed herself. Her exclamation *O*, when addressed by Pamphilus, is hypocritical, implying, as it does, that she has been unaware of his presence. So *hem!* 184. **quid agit**: *how is she?* Sc. *Glycerium.*

268. ex: *in consequence of.* It is with fine dramatic instinct that Terence represents Glycerium in this state of distress. She knew that Chremes had withdrawn his consent to the marriage of his daughter to Pamphilus, and had heard nothing about the recent developments, and yet she regards this day with horror, because of the fears she no·

longer has cause to entertain. Of course, had she known all, she would have suffered even greater distress.

270. queam: cf. note on 263.

272. quae mihi, etc.: *when she has entrusted to me her heart — yea, her whole life? When, dear to my soul above all else, I have looked upon her as my wife, shall I*, etc. Note the use of indicative and subjunctive in these parallel relative clauses. "The difference between the indicative and the subjunctive in such clauses seems to be that the indicative calls to mind the fact without special reference to its logical relation to the principal clause, while the subjunctive brings this relation into prominence." (B. *App.* 400. 3.)

274. doctum atque eductum: *taught and trained.*

275. ingenium: *character.* **inmutarier**: see note on *deludier*, 203.

277. ut (sc. *uereor*) = *ne non. You may be unable to withstand compulsion.*

278. porro: *moreover.* The word indicates that the three adjectives in this line are grouped together, apart from *ignauom.* To these adjectives, according to Donatus, correspond in chiastic order the three nouns of 279. The ungrateful man feels no shame (*pudor*); the churlish and inhuman man has no love for his fellows (*amor*); the brutish man is not even affected by association with others (*consuetudo*). More probably, however, the correspondence is less artificial than this, being merely due to the fertility of expression natural in an animated and eloquent passage. Cicero, for instance, is fond of the triple arrangement of synonyms; cf. *Phil.* 2. 5. 11, *Quid enim ego constitui, quid gessi, quid egi nisi ex huius ordinis consilio, auctoritate, sententia?*

280. commoueat neque commoneat: see note on 218.

282. essem: repeating *esses.*

283. sunt: with *scripta.*

285. accessi, etc.: see note on 109. **uos**: i.e. you and the other women.

287. nec clam te est: i.e. *nec te fugit. Te* is doubtless accusative, for no certain case of the ablative with *clam* occurs before Lucretius, and it is at all times very rare. *Clam patrem, filium*, etc., are common in Plautus. **utraeque**: the singular would be more normal.

288. rem: i.e. her property, *rem familiarem.*

289. quod: *wherefore.* See note on *quod si*, 258. Originally, perhaps, an accusative of respect, *as to which*, *quod* serves as a par-

ticle of transition, especially in adjurations. Cf. Verg. *Aen.* 2. 141; 6. 363; also Hor. *Epist.* 1. 7. 94: —

> Quod te per genium dextramque deosque Penatis
> Obsecro et obtestor, vitae me redde priori,

in which passage Horace probably had Terence in mind. **per ego te dextram**: this is the usual order; cf. 538, 834. So Plaut. *Men.* 992, *per ego vobis deos . . . dico;* cf. the Greek, *πρός σε θεῶν*. **genium**: cf. Preller, *Röm. Myth.* p. 567, quoted by Wilkins on Hor. *Epist.* 1. 7. 94. "The genius as such is always good, and the source of the good gifts and hours which brighten the life of the individual man, and also the source of his physical and mental health, in a word, his good spirit: hence the oaths and conjurings by one's own genius or that of another, in which latter case, along with the genius of a friend, his right hand, i.e. his honor, his eyes, i.e. the light of his body, or his Penates, i.e. the sanctities of his house and home, are often named."

294. morigera fuit: i.e. *morem gessit* (cf. 641), the expression which Cicero would probably have used here, *do the will of, comply with the wishes of.*

295. uirum: *husband.* In this effective climax (cf. 718) the three last nouns define *uirum.* It will be well to bear in mind the legal position of the Roman wife under the earlier forms of marriage. With reference to his authority over her, her husband was more than *tutor* or guardian; he was virtually her *pater*, for she was regarded as *filiae loco*, in the place of a daughter, and after his death was kept in tutelage by the guardian whom he had appointed by will.

297. hanc mi in manum dat: i.e. according to Spengel, she put Glycerium's hand in mine. This was probably done, but the words of the text mean, literally, *she puts her "in manum" to me, manus* being the legal power which the Roman husband had over his wife (see note on 295). Pamphilus means that the act had all the solemnity of a formal marriage. To be legally binding, however, the consent of Simo as *paterfamilias* would be necessary.

299. audin: i.e. *audisne? won't you listen?* a colloquial equivalent for an imperative. For *s* dropped before *n*, cf. *uiden* for *uidesne*, *pono* for **posno*, *canus* for **casnus*, etc. B. *App.* § 89.

300. caue: sc. *faxis* (cf. 753) by aposiopesis (G. 691). **hoc**: sc. *accidat.* **teneo**: see 86.

ACT II. SCENE 1.

Charinus, a friend of Pamphilus, is in love with Chremes' daughter Philumena, the girl whom Pamphilus, according to report, is about to marry. Donatus informs us that the characters Charinus and Byrria were not in Menander's play. Their introduction leads to more complexity of plot. See Introd. § 35.

301. quid ais : cf. note on 137. The words convey the impression that Charinus and Byrria are continuing a conversation begun behind the scenes. This is a common dramatic device; cf. the opening of *Othello*, or of Act II., *King Richard III.* **Byrria** : on the name, see p. 69. Terence makes final *a* long in proper names of more than two syllables. So *Chaereā* in *Eun.* 558. **datŭrne** : for the scansion, see Introd. § 54. **nuptum** : supine.

302. qui : *how?* See note on 6. **apŭd forum** : on the scansion here and in *mod(o) ĕ*, see Introd. § 54.

303. adtentus : *under a strain.* Note how in this line Charinus passes from the trochaic to the less lively iambic metre, the change being in harmony with the mental collapse here described.

304. cura confectus : in translation we may partly transfer the alliteration to *lassus*, *weary and worn.* The alliteration, however, shows that *cura* belongs in syntax to *confectus.*

306. id uelis : Byrria begs his master to submit to fate and look for somebody else as wife. **Philumenam** : in the original the form was indistinguishable from the present participle passive of φιλέω, and so could be rendered, *the one I love.*

307. id dare operam : see note on 157. **qui** : cf. 6 and 302.

309. facile omnes, etc. : a proverbial saying; cf. Aeschylus, *Prometheus*, 263, thus translated by Mrs. Browning: —

> "It is in truth
> An easy thing to stand aloof from pain,
> And lavish exhortation and advice
> On one vexed sorely by it."

So, too, Euripides, *Alcestis*, 1078: —

> *ῥᾷον παραινεῖν ἢ παθόντα καρτερεῖν.*

310. tu si hic sis : a condition contrary to fact is here treated as contingent or, as some call it, ideal. It is, therefore, equivalent to "suppose you were to put yourself in my place"; cf. 914, 918. A. & G. 308. *e*; G. 596. Rem. 1; H. 576. 2. **hic** : i.e. *ego*, like the

Greek *ὅδε*; cf. *huius*, 890. **age age, ut lubet**: Byrria sees that it is hopeless to argue with his master.

311. certumst: sc. *mihi*, *I am determined.* **prius quam pereo**: see A. & G. 327; B. 291; G. 575; H. 605. The indicative implies the certainty of the fact, and *prius quam*, like *πρίν* with the infinitive, denotes mere priority of time.

312. hunc, . . . huic, . . . huic: note the prominence of the pronoun. Pamphilus is the *only* person who can give Charinus relief.

313. credo: parenthetic; cf. *spero*, 314. **aliquot prodat dies**: i.e. *aliquot dierum producat moram*, *delay the wedding for a few days*; cf. 329. 615.

315. adeon: *am I to go?* The present is freely used in comedy, instead of the future, and the indicative instead of the deliberative subjunctive. See A. & G. 276. *c*; G. 228. and 254. note 2. **quid ni**: sc. *adeas*. The mood with *quid ni* is always the subjunctive.

316. duxerit: sc. *domum*.

317. abin: i.e. *abisne*, *won't you go to perdition?* So *audin* (299), *viden*, *fugin* (337), and *in* (= *isne*, *Phorm.* 930). See note on 299.

320. ad auxilium copiam: i.e. *auxili copiam*. Note the chiasmus in 319 and 320.

321. istuc: the demonstrative of the second person, *what you ask.*

322. si id facis: the present tense, instead of the future, for vividness; cf. *fit*, 244, *renuntio*, 594. **postremum**: *for the last time*; cf. Cic. *de Orat.* 3. 2. 6, *ut vestigium illud ipsum, in quo ille postremum institisset, contueremur.*

324. ne: *truly*; cf. 772. 939. This particle is always followed by a pronominal word. **ehodum**: see note on 184.

325. numquidnam: cf. 235.

326. quam uellem: see note on 127.

327. principio: *in the first place*, = *πρῶτον μέν*, to which corresponds *sed si non* (= *εἰ δὲ μή*). **ut ne**: as in 259; cf. Cic. *Phil.* 2. 13. 32, *Scribam ad illos ut . . . ne cui negent.* **potest**: *pote est.* This use of *potest* (impersonal or with a neuter pronoun) is very rare in classical prose, but occurs (e.g.) in Cic. *ad Att.* 6. 13. 1.

328. nuptiae hae sunt: the net result of the discussion as to the form of the nominative plural feminine of *hic* in Terence is this, that before vowels or *h* only *haec* (= *hae-ce*) is used, but before consonants either *hae* or *haec*. Here all the Mss. give *hae*. Plautus apparently knew only the form *haec*. **cordi**: *near to your heart*; cf. *Phorm.* 800, *uterque utriquest cordi.* The idiom is used by Cicero,

Horace, and Livy. For the construction, see A. & G. 233; B. 191. 2; G. 356; H. 433. **dies**: direct object of *profer*; cf. 313.

329. dum proficiscor: *till I set out*; cf. 714, *dum exeo*. The indicative is used precisely as in Verg. *Ec.* 9. 23, *Tityre, dum redeo, pasce capellas*. In such cases, where an act is anticipated, the subjunctive is usual in classical prose; see G. 571. note 2.

330. ne utiquam: in the comic writers always as two words, *e* being elided before *u*, and the first syllable remaining short. The diphthong *eu* in this word first appears in Augustan Latin, through Greek influence. For *ne* = *non*, cf. *nescio*. **liberi hominis**: *a gentleman*; cf. *liberalis* (*Phorm.* 168).

331. is: the least definite demonstrative is here used instead of the indefinite *quispiam* or *aliquis*, because the subject, though indefinite, has been described in *liberi hominis*. **id**: *what he does*.

> "It is, I think, scarce honesty in him
> To look for thanks, who means no favor."—*Colman*.

gratiae apponi sibi: cf. Hor. *Carm.* 1. 9. 14, *lucro appone*.

332. quam tu adipiscier: sc. *uis* from *malo* (*magis uolo*).

334. facite . . . efficite: note the earnest tone and effective climax, *efficite* repeating *facite* with additional force. **qui**: see note on 6.

335. sat habeo: *I am content*; cf. 705.

336. at tu hercle, etc.: in these words Charinus, pleased with what Pamphilus has just told him, reproves Byrria for his helplessness and ignorance of the situation, as revealed (e.g.) by the slave's contemptuous truisms (305, 314). **tu**: sc. *dicis*.

337. fugin: i.e. *fugisne*, which is equivalent to an imperative; see notes on 299 and 317.

ACT II. SCENE 2.

Davus enters in hot haste, anxious to assure Pamphilus that the wedding will not come off.

338. boni, boni: this immediate repetition of the same word with a change of syntax has an effect similar to a play upon words (*paronomasia*, cf. 218); cf. 947, *te credo credere*. It is a common device in Plautus; cf. *Capt.* 770, *Ita hic me amoenitate amoena amoenus oneravit dies*. So Hor. *Sat.* 2, 2. 39, *magno magnum*; *Epist.* 1. 18. 5, *vitio vitium*, etc.

340. nescio quid: adverbial accusative; cf. *Ad.* 79, *nescio quid tristem video*; A. & G. 240; B. 176. 3; G. 338; H. 416. 2. In combination with forms of *quis*, the verb *nescio* is always a dissyllable. **nihil est**: *it means nothing*, i.e. his joy is not warranted.

342. audin tu illum : i.e. you were wrong in supposing that Davus had never heard of *[illegible]*.

343. [illegible] : *[illegible]*. **cessas adloqui** : i.e. *why don't you speak to him?*

344. habeo : Donatus explains by *inueni* (= εὕρηκα). Davus expects to find Pamphilus at Glycerium's house. The Mss. have *abeo*. **adeo** : *come* ; cf. 29. **resiste** : *stop*.

345. ambo : sc. *adestis* ; the verb is commonly omitted in conversational style : cf. [illegible] and note. **uos uolo** : see note on *me*, 45.

346. quin : see note on 45.

347. quidem hercle certo : note the redundancy in the use of emphatic particles. This combination is used in *Phorm.* 164, and Plaut. *Men.* [illegible] : but we have *certe hercle* in *Andr.* 495, *Phorm.* 523, etc.

348. optundis : the metaphor is probably from forging iron.

349. tenes : cf. 86 and 300.

350. me uide : *look to me, leave it to me* ; so *Phorm.* 711.

352. non dat iam : *no longer means to give*.

353. prehendit : *button-holed*. Elsewhere in Terence the verb is a dissyllable, *prendo*, as in *Phorm.* [illegible], 863. **dare** : cf. note on 14.

356. excelsum locum : perhaps the hill near the Athenian ἀγορά (*forum*, called Κολωνὸς ἀγοραῖος, where the artisans assembled. **ibi** : *then*. This temporal sense is chiefly an early or poetical use, but is common in Livy. In the next line, *ibi* is local. See note on *ibi tum*, 106.

357. circumspicio, etc. : for the style, cf. 89 and 90, 102, 123 f., 248. **huius** : i.e. *Charini*, he being the master of the slave.

358. mihi molestum : *this troubles me*.

359. redeunti : i.e. to Simo's house. **ex ipsa re** : *in view of the circumstances themselves*.

360. paululum obsoni : *a paltry marketing*, considering that a *cena nuptialis* is expected to be held at Simo's house. *Paululum* is used either as an adjective, a substantive, or an adverb ; cf. *Phorm.* 791, *spatium paululum* ; and *Eun.* 706, *concede istuc paululum*. **ipsus** = αὐτός, *the master*, as in *ipse dixit*. The forms *ipsus* and *ipse* are used indiscriminately by Terence, the latter being more common. **tristis** : for Simo to be ill-humored on his son's wedding day is unnatural. For *tristis* in this sense, cf. *Ad.* 79, *nescio quid tristem video*, and Plaut. *Men.* 607, *quid tu mihi tristis es ?* **de inprouiso** : *so sudden*.

361. non cohaerent : *it is inconsistent*, explained best by Davus' question in 366. **quorsum nam istuc** : *what in the world is the*

point of this? sc. *euadit* or *accidit;* cf. 127, *quorsum euadas*, and 264, *quorsum accidat*. Pamphilus is annoyed at the slave's garrulity. **ego me**: sc. *confero;* cf. 226. Davus now wishes to see what is going on at the home of the bride. **Chremen**: see note on 247.

362. illo: *to that place.* **solitudo**: *not a soul.* **id gaudeo**: *id* is an inner object, giving the ground of the emotion. A. & G. 238. *b.* and note; B. 176; G. 333. 1. note 1; H. 409. For an account of a Greek wedding, see Becker's *Charicles*, p. 209; of a Roman, Becker's *Gallus*, p. 160.

363. recte dicis: *you are right*, differing from *narras probe*, 970, which is *that's good news;* cf. *recte putas*, 141.

364. matronam: a married woman, called *pronuba*, acted as a bridesmaid and dressed the bride.

365. nil ornati: *no decorations*, it being usual to decorate the bride's house on the wedding morning. In Plautus and Terence nouns of the fourth declension have *-i* and *-uis* for the genitive ending, never *-us*. See App. Thus we have *adventi* (*Phorm.* 154), *quaesti* (*Hec.* 836), *fructi* (*Ad.* 870), *domi* (*Eun.* 815); *anuis* (*Heaut.* 287), *quaestuis* (*Hec.* 735), *metuis* (*Phorm.* 482). The form *senati* is found in Cicero, Sallust, and Livy. **accessi**: Davus probably sees a look of incredulity on the face of Pamphilus, who in his interruption (*scio, magnum signum*) is ironical.

367. non opinor: *I suppose not.* Pamphilus is really indifferent, being fully convinced that his father means to have a wedding, whether preparations are being made or not. **narras**: in colloquial style, *narro* is often used for *dico*, even in reference to a single word, as here; cf. *Heaut.* 519, *nil nimis.* "*Nil*" *narras?* **accipis**: i.e. *tenes*, *understand.*

368. certa res est: see note on 209. **puerum**: i.e. a young slave; cf. 84. **conueni**: as a transitive verb, *conuenire* is not often used, as here, of an *accidental* meeting, for which in Cicero and Caesar we have *in aliquem incidere.* **Chremi**: see note on 247.

369. holera: the spelling (not *olera*) rightly shows the aspirate, representing an original guttural. *Holus* (dialectic form *folus*) is to χλόη as *hiems* to χειμών and *humus* to χαμαί. **pisciculos minutos**: the force of the diminutive ending is repeated in the attribute. Such redundance is common in colloquial style; cf. from Plautus: *pupilla bellula* (*Cas.* 848), *seruoli sordiduli* (*Poen.* 270), *muliercula exornatula* (*Cist.* 306). So Cicero (*Epistles*) has *cerulae miniatulae* (*ad Att.* 16. 11. 1); and Catullus, 16. 4, *molliculi versiculi*, etc. **ferre**: an historical infinitive. The change of construction is doubtless due to

the colloquial style, as is also the free use with *ferre* of the ablative of price (*obolo*). **obolo**: the Attic obol, a coin originally of silver, but later of bronze, was worth about three cents. The drachma, or chief silver coin in use among the Athenians, was equal to six obols. **in cenam**: *in* with the accusative here expresses the end in view, like ἐπί in Greek. **seni**: in emphatic position. It was Chremes himself who was to have this frugal meal.

370. liberatus: Charinus feels like an emancipated slave. **nullus**: as thus used, the word is a strengthened *non* (= *minime*), and is commonly employed in conversational style; cf. 599; also *Eun.* 216, *nullus moneas; Hec.* 79, *nullus dixeris.* In Cicero's *Letters* it is found in this way with verbs of motion, as *nullus venit* (*ad Att.* 11. 24. 4).

371. prorsus: *at all*, strengthening the negative; literally, *forwards*, *straightway*, hence *entirely*, *absolutely*. **ridiculum caput**: *silly fellow*. So *festiuom caput* (*Ad.* 261), *o capitulum lepidissimum!* (*Eun.* 531); cf. our *blockhead* and the German *Dummkopf*. The precise meaning of *caput* in Roman law will throw light upon some of the apparently peculiar uses of the word in Latin literature. *Caput* was the sum of a person's legal capacities. A slave, having no legal rights, had no *caput*. When the status of a Roman citizen was impaired, he suffered *capitis deminutio*. Thus exile was a form of *capital* punishment.

372. quasi necessus sit: *as if it must follow*. *Necessus* is the form used by Terence before consonants, *necesse* before vowels. **si . . . dat**: a simple condition, *assuming that he does not give*; cf. next line.

373. uides: in the sense of the compound, *provides*, i.e. *take measures*. **ambis**: *solicit*; cf. the meanings of *ambitus*. After *ambis* there is an ellipsis of something like *nil efficis*, due to conversational style; cf. 728. Note the asyndeton and see note on 248.

ACT II. SCENE 3.

Unhappily for Pamphilus, Davus induces him to disarm his father's criticism by professing obedience to his wish in reference to the marriage question. In any case, pleads Davus, Chremes will withhold his consent, so that Pamphilus, while humoring his father, will yet be saved from the union which he abhors.

375. igitur: i.e. if the wedding is not being provided for. **sibi uolt**: *means*.

376. id: see note on 362. **suscenseat**: this is the correct spelling, *sus-*, as in *sus-tuli*, *sus-tinere*, coming from the original *subs-*, just as *aspello*, *asporto*, come from *abspello*, *absporto*. **det**: for the subjunctive, see A. & G. 321; B. 286. 1; G. 541; H. 588. II.

377. iniurius . . . iniuria: the effect of this association of similar words is like that of *boni*, *boni*, 338, where see note. **neque id iniuria**: *and that not wrongly;* cf. 60.

378. tuom . . . animum: a case of prolepsis, common in Greek and characteristic of popular speech; B. 374. 5; G. 468.

379. ducere: for tense, cf. 14 and 353. **ibi**: temporal, as in 356. *Si . . . ibi* is a cross between *si — sic* and *ubi — ibi*.

380. illae turbae: *that storm* of wrath, with which experience has made us familiar.

381. difficilest: sc. *resistere* (Donatus). **tum**: as in 192. **sola**: *lonely, without a protector*. See 290. **dictum ac factum**: *no sooner said than done;* cf. the German *gesagt gethan; Rath und That*. For the syntax, supply *est*, which is coördinate with *inuenerit*. The comma therefore is needed after *factum*. *Ac*, *and also*, may be omitted in the phrase; so *Heaut.* 904. The Greek equivalent is given in Herodotus 3. 135, ἅμα ἔπος τε καὶ ἔργον ἐποίεε. **inuenerit**: the future perfect is often found in comedy for the simple future; cf. *ceperit*, 213. The two tenses are sometimes combined; cf. 570 and 571. Here the tense expresses rapidity of action. See Introd. § 89 (13).

382. causam quam ob rem: a common idiom in Terence; cf. 837, and *Hec.* 452, *multae sunt causae quam ob rem*. In *Ad.* 435, *is quam ob rem = is propter quem*. **oppido**: i.e. Athens.

383. cedo: see note on 149. **dic te ducturum**: Davus comes out bluntly with his advice, *quasi rem facilem* (Donatus). **hem**: Pamphilus is astounded, hence Davus' *Quid est? what is the matter?*

384. The trochaic metre is continued until the interest culminates in Davus' startling announcement. Now that Pamphilus proceeds to discuss seriously the advice just given, the iambic system is resumed. **ne nega**: cf. 543, 868, 980. *Ne* with the present imperative, which, though common in Terence, Donatus (on 543) regards as a Graecism, occurs only once in classical Latin prose, viz. Livy 3. 2. 9, *ne timete;* A. & G. 269. note; B. 281. 2; G. 270; H. 561.

386. illa: i.e. Glycerium. **excludar, concludar**: *barred out, barred in*. The former verb is used in a natural sense, but the latter implies a metaphor from caging a wild beast, as in *Phorm.* 744, *conclusam hic habeo uxorem saeuam*. **hoc**: a by-form of *huc;* cf. *illoc*

and *illuc*. The word here refers to the house of Chremes, to whose family Pamphilus will be bound by the chains of matrimony.

389. hic: *hereupon*. For the temporal sense, Meissner compares Plaut. *Most.* 104, *hic iam*. Some prefer to take *hic* here as a pronoun = *pater*. **reddes**: i.e. *facies*. The *ut*-clause is more idiomatic with *facio* than with *reddo*, with which *incerta* alone would as a rule be quite sufficient.

391. sine omni: outside of Plautus and Terence, the phrase is usually *sine ullo*.

392. nec . . . facis: *and as for you, do not on that account depart from your present line of conduct*, i.e. from your devotion to Glycerium. The danger was that if Chremes saw an improvement in the conduct of Pamphilus, he might withdraw his refusal. *Nec* = *neue*, and for *minueris*, see A. & G. 269. *a*; B. 276; G. 263. 2. (*b*); H. 561. 2.

394. uelle: sc. *te*. See note on 14.

395. nam quod tu speres, etc.: the sense is not very clear. *Nam* is elliptical, the connection being: Even if you refuse to marry Philumena, your love for Glycerium must come to an end; your father will at once find some other wife for you, *for, as to the hope which you possibly entertain, "I will easily rout a wife through this dissolute character of mine, no father will give one to me,"* (be assured that) *he will find some penniless girl rather than allow you to go to ruin.* **quod speres**: an explanatory substantive clause, on which see A. & G. 333. *a*; B. 299. 2; G. 524 and 525; H. 588. 3. The subjunctive is potential. So 454, *quod dicendum hic siet;* cf. *Ad.* 162, *quod purges, huius non faciam; Eun.* 785 and 1064; Plaut. *Mil. Glor.* 162 (Brix's note). **propulsabo**: a strong military expression. His enemy is the *uxor*, his weapon his own bad character (*hi mores*). Donatus took the verb in the unparalleled sense of *refute, quash*, in which case we must punctuate after *facile*, and take *moribus* as a dative with *dabit*, equivalent to *uiro his moribus praedito*. But this usage, while partly supported by *ingeniis* (93), befits Tacitus rather than Terence.

396. inueniet: we may supply *mihi crede* or some similar expression. **inopem**: if Simo were willing to let his son wed a girl without a dowry (*dos*), he would take this step only as the lesser of two evils, for a dowry was considered almost absolutely essential for constituting an honorable legal marriage. In Plautus' *Trinummus*, Lesbonicus is willing to sacrifice everything in order to procure his sister a dowry; otherwise she would pass, he says, *in concubinatum, not in matrimonium* (*Trin.* 690). **corrumpi**: the disgrace of the

connection with Glycerium lay in the fact that she was a *peregrina* and not a citizen.

397. ferre: sc. the marriage with Philumena. **feceris**: for the tense, cf. *ceperit*, 213, and see Introd. § 89 (13). Here the future perfect is very forcible.

398. alia . . . quaeret: *he will turn to other things.* **acciderit**: cf. *interea fiet aliquid*, 314. The tense of *acciderit* is more precise than that of *fiet*. See Introd. § 89 (13).

399. quin taces: *do be quiet!* See note on 45.

400. dicam: sc. *me ducturum esse.* Translate "*very well!*" **cautiost**: *we must be cautious*, = *cauendum est.* This use of the verbal substantive, instead of the gerundive, is more common in Plautus, where it often retains the government of the verb from which it comes, as in *Poen.* 1308, *quid tibi hanc digito tactio est?* The use belongs to popular style.

401. susceptturum: sc. *me.* See note on *transtulisse*, 14, and for the meaning see note on 219. **fidem**: *promise*. Construe with *darem.*

402. qui: a final particle = *qua* or *ut ea.* See note on 6. **deserturum**: sc. *me*, as in 401.

403. tristem: as in 360.

ACT II. SCENE 4.

Simo, who had gone away (205), now returns and enters without seeing the other two. Donatus remarks here: *Haec scaena nodum inicit fabulae et periculum comicum. Facit etiam executionem consiliorum.*

404. reuiso: i.e. *redeo ut uideam* (Donatus); cf. *proviso*, 957. **quid . . . consili**: cf. 170, where Simo urges Sosia to do the same thing.

405. hic: with a touch of contempt.

406. meditatus: *having learned his part;* cf. *Ad.* 195, *causam meditari tuam, con over your case*, and Plautus, *Trin.* 817, *eumque meditatum probe mittam, well primed*, of an impostor. This verb is used either of composing or of learning by rote; cf. Verg. *Ecl.* 1. 2, *silvestrem tenui Musam meditaris avena;* Hor. *Sat.* 1. 9. 2, *nescio quid meditans nugarum, totus in illis.* **solo loco**: *retired spot.*

407. sperat: *believes;* cf. Cic. *ad Fam.* 2. 2, *spero nostram amicitiam non egere testibus.*

408. qui: see note on 6. **differat**: literally, *rend asunder;* cf. *Ad.* 486, *differor doloribus.* **proin**: a monosyllable. See Introd. § 60. **apud te sies**: *have your wits about you;* cf. 937;

Phorm. 204. Similarly *ad me redire*, 622. On the form *sies*, see note on *siet*, 234.

409. modo ut: *if only*, expressing a wish; cf. *Phorm.* 58, *scies, modo ut tacere possis*, an example which shows how near the wish comes to a proviso. Cf., too, *Phorm.* 773. We find *modo ut* in the sense of *dummodo* in Cicero, *Verr.* 2. 4. 5, *concede ut impune emerit, modo ut bona ratione emerit*, and *ad Fam.* 7. 1. 1, *modo ut tibi constiterit fructus oti tui.* For *ut modo*, see *Phorm.* 711, *ut modo fiant!*

411. uerbum: *word of reproof;* cf. *Phorm.* 638, *tria non commutabitis uerba hodie inter uos.* **ducere**: cf. 379.

ACT II. SCENE 5.

Byrria steals in behind Simo, whom he has been following (414).

412. relictis rebus: *leaving my business;* also in *Heaut.* 840. **Pamphilum . . . obseruare**: Charinus, evidently, was not fully convinced of the sincerity of Pamphilus (see 330–335).

414. id propterea: *to this end therefore; id* (cf. note on 162) refers to *ut scirem*, and *propterea* to *iussit.* **hunc**: i.e. Simo. The best way to find out what Pamphilus means to do will be to follow the movements of Pamphilus' father.

415. ipsum adeo: *the very man*, i.e. Pamphilus. *Adeo* is intensive; see 162. So *Heaut.* 804, *ipse adeo adest.* **hoc agam**: *I'll attend to my business;* cf. 186. *Hoc = quod erus praecepit meus* (Schol.).

416. serua: *have a care*, an aside to Pamphilus.

417. de inprouiso: *by chance.*

418. probe: *bravo!* **ut dixi**: see 254. **uolo**: equivalent to *postulo* in 422. Davus comments on the *nimis imperiosa et superba dictio* of the old man, whose will (*uolo*) is law.

420. neque alibi: in these words Pamphilus professes submission to his father's will, not only in this matter, but generally. At the same time, the rest of the line, as Donatus says, implies reluctance rather than eagerness. **mora**: see note on 166.

421. obmutuit: cf. 410. The father is so astonished by his son's assent that for a moment he cannot answer. Unlike Pamphilus, however, in 256 and 257, he recovers himself sufficiently to express a polite approval of such filial obedience.

422. postulo: see note on 418. **impetro**: an indicative mood in a *quom* causal clause. So 488. In such clauses the indicative was the mood in old Latin. Terence generally has the indicative, but occasionally the subjunctive. See 944 and *Ad.* 166; A. & G. 326. note 3

and *a*; G. 564. note 2, and 580. note 1; H. 599. **cum gratia**: sc. *bona*, which is expressed in *Phorm.* 621.

423. sum uerus? *am I not right?* An aside to Pamphilus; *uerus* = *uerax.* **uxore excidit**: *has lost a wife.* Evidently a colloquial expression; cf. Plaut. *Men.* 667, *ex hac familia me plane excidisse intellego.* Donatus compares the Greek *ἐκπίπτω.* So *ἐκπίπτειν τυραννίδος* (Aesch. *Prom.* 756).

424. ne in mora . . . sies: cf. 166. Disconcerted by his son's acquiescence, Simo thinks it best to send him indoors, to prepare for the wedding.

425. nullane . . . fidem: for the construction, see 245 and note.

426. uerum illud uerbumst: cf. *Eun.* 732: —

Verbum hércle hoc verum erít, "sine Cerere et Líbero frigét Venus."

Note the alliteration in this line and the next.

427. omnis sibi malle, etc.: this line is a close rendering of Euripides, *Medea*, 84, —

ὡς πᾶς τις αὑτὸν τοῦ πέλας μᾶλλον φιλεῖ,

a parallel to which is found in Menander's line, —

φιλεῖ δ' ἑαυτοῦ πλεῖον οὐδεὶς οὐδένα.

malle melius esse: the desire for alliteration probably accounts for the double comparative, though "each prefers to be better off than his neighbor" makes good sense.

428. forma bona: contrast the suspicion of Pamphilus (250), *aliquid monstri alunt.* The beauty of Philumena accounts for the apparent fact that Pamphilus was not keeping faith with Charinus.

429. memini uidere: the present infinitive is used, instead of the perfect, of vivid personal experience. See G. 281. note; H. 618. 2. **quo**: *wherefore.* **aequior**: *more inclined to excuse.*

431. renuntiabo: sc. *Charino.* **ut . . . malum**: a common thought in Greek tragedy. The slave knows that the bearers of evil tidings are never welcome. The pun in *malo . . . malum* is a piece of grim humor, *that for this mischief he may play the mischief with me.* For *malum*, of a slave's punishment, cf. 143, 179.

ACT II. SCENE 6.

After the withdrawal of Pamphilus and Byrria, there still remain on the stage Simo and Davus, the former mystified and suspicious of trickery, the latter intent on convincing Simo of his son's sincerity.

432. **hic**: see note on 405. This and the next line are an aside.

433. **ea . . . gratia**: i.e. *ea causa.*

434. **quid Davos narrat?** *what has Davus to say?* By the use of the third person, instead of the second, Simo, according to Donatus, *uidetur illi blandius locutus esse.* The question does not refer to the previous words, but as the context (especially *atqui exspectabam*) shows, to the explanation which Davus may be expected to give. **nequeo quicquam**: sc. *tibi narrare.* See App. The wily slave is not as polite in tone as Simo. He knows that Simo is on the *qui vive* to hear his explanation, but he affects indifference and pretends that he has nothing to tell.

436. **male habet**: *worries;* used again in 940. So *Hec.* 606. **uirum**: *the gentleman.* Slightly ironical.

437. **potin es**: i.e. *potisne es.* In early Latin *potis* and *pote* are used in any gender and in either number. **dicere**: like the *syllaba anceps* at the end of a line, the final *e* is here treated as long, owing to the change of speakers.

438. **quidpiam**: *at all.* **haec**: see 328 and note.

439. **num . . . hospitae**: *consuetudo* and *hospita* are less offensive terms than *amor* and *meretrix* would have been. **huiusce**: of this demonstrative, the genitive singular, the genitive, dative, and ablative plural, and the accusative plural masculine and feminine, have double forms with or without *c*, *ce.* The former are found in Plautus and Terence only before vowels and *h*; the latter, only before consonants.

440. **si adeo**: *if indeed* it is so. See note on 415.

441. **nosti**: parenthetic; i.e. you know how young men behave.

442. **ipsus**: see 360 and note. **uia**: *aright.* Explained by Donatus as *consilio*, *ratione*, and so used by Cicero, *Brut.* 46, *via et arte dicere;* cf. 190.

443. **dum licitumst**, etc.: an echo of Simo's own words in 188. **ei**: here a dissyllable, the *e* being long.

445. **uirum fortem**: *an honorable man;* cf. Plaut. *Trin.* 1133, *eum sororem despondisse in tam fortem familiam*, where *fortem* means *aristocratic. Fortis* came to be used of excellence in general (cf. *Eun.* 50, *nil prius neque fortius*), just as *brave* is often used in English, as in "O that's a brave man" (*As You Like It*, III. 4).

446. **nunc uxore opus est**: equivalent to a *quom* (*cum*) clause. Note the strength secured by the use of parataxis. Conversational style has its own peculiar vigor.

447. **aliquantum**: repeats the force of *sub* in *subtristis;* cf. Plaut. *Capt.* 648, *subrufus aliquantum.*

448. est quod suscenset: see notes on 362 and 376. For the mood, see G. 525. 1. note 2.

451. drachumis: the Attic drachma, like the Roman denarius, was a silver coin, equal to six obols (see 369), and worth about twenty cents of our money. Greek words, involving such combinations of consonants as *chm*, *cm*, *chn*, *cn*, *cl*, and *mn*, suffered the insertion of a vowel, when first introduced into Latin. So δραχμή and *drachuma*, Ἀλκμήνη and *Alcumena*, τέχνη and *techina*, ὄχνη and *acinus*, Ἀσκληπιός and *Aesculapius*, μνᾶ and *mina*, etc. **est obsonatus**: cf., for the deponent, Plaut. *Aul.* 293, *quid? hic non poterat de suo senex obsonari filiai nuptiis?* and *Stich.* 681.

454. potissumum: Spengel takes this word as emphasizing *quem* and is supported by Donatus, who makes it an adjective, referring to rank (*dignitate*), as contrasted with *aequalium*, which refers to age (*aetate*). But Meissner more naturally makes it modify its neighbor *nunc*, *particularly to-day*, my wedding-day, when I ought to invite *all* my friends. **quod dicendum hic siet**: *so far as I ought to speak entre nous.* The relative *quod* is here equivalent to *quoad; hic*, *here*, *between ourselves*, in the absence of Pamphilus; *siet*, a potential subjunctive in a restrictive relative clause, as in *quod sciam*. A. & G. 320. *d*; B. 283. 5; G. 627. Rem. 1; H. 591. 3.

455. perparce nimium: *very sparingly*, *too much so.* Some editors take this as a tmesis for *pernimium parce*, but such a tmesis seems to be confined to cases where an enclitic or ejaculation (e.g. *mihi*, *hercle*) intervenes between *per* and the adverb. See 486. **non laudo**: a parody on Simo's *laudo* (443).

456. commoui: *a home-thrust!* **uidero**: see notes on *inuenerit*, 381; *feceris*, 397; and *acciderit*, 398. Davus thinks this an opportune time to withdraw.

457. rei: a dissyllable; cf. *ei*, 443. **ueterator**: *old rogue; vetus in astutia* (Don.).

458. illic: i.e. *ille*, Davus. **caput**: *source*, or as we say, "at the bottom"; cf. *Ad.* 568, *sentit te esse huic rei caput.*

ACT III. SCENE 1.

Mysis reappears with the midwife Lesbia, for whom she had been sent (299). Their conversation is overheard by Simo, who imagines it is part of a scheme to prevent the marriage of Pamphilus and Philumena.

459. pol quidem: see note on 347.

460. hau ferme: *not commonly.* *Hau* for *haud* before consonants is often found in Mss., even for Tacitus. Cicero uses *non ferme.* **inuenias**: A. & G. 311. 1; B. 280; G. 257; H. 552.

461. ab Andriast ancilla haec? It is best to make this a question. Davus pretends that he does not understand, and Simo answers for himself in *itast.*

462. quid dicit? Simo is naturally startled at hearing his own son named by these people. **firmauit fidem**: *made good his word of honor.* The expression, besides being alliterative, implies more than *dedit fidem.* Plautus, in *Mil.* 453, combines the two verbs, *te nusquam mittam, nisi das firmatam fidem.*

464. quod peperisset, etc.: see note on 219.

465. actumst: *all is over*, originally used of closing a lawsuit. **siquidem**: note the scansion, due to accentuation (Lindsay, *Lat. Lang.* p. 216). To preserve *sī*, Spengel gives *si equidem.* **uera**: predicative, *if what she says is true.* So *bonum* in next line.

466. bonum: predicative in force. See previous note.

467. in mora . . . sis: cf. 166, 420, 424. **illi**: i.e. Glycerium.

468. quod remedium: a *remedium* is found immediately in a most unexpected and comical manner. Simo in his suspiciousness overreaches himself.

469. ex peregrina: if the mother was a foreigner, an Athenian's child had only the standing of an alien.

470. uix tandem: *barely now*, or *only just now;* cf. *Phorm.* 234.

471. primum: Simo thinks that this is only the beginning of the deceptions attempted by Davus.

473. Iuno Lucina . . . obsecro: a stock formula in comedy. The situation was common in Menander's plays; cf. *Gellius*, 2. 23, and Scholiast on Theocritus, 2. 66. Artemis was the goddess invoked thus by the Greeks.

474. citō: the length of the final syllable is due to the pause following. In a continuous sentence (as *Ad.* 443) Terence has *citŏ.*

475–476. non sat commode . . . haec: *you have not distributed these incidents skilfully enough in point of time.* Davus had not shown the *ars celandi artem.* He ought to have made his play seem less artificial. Here and in *num inmemores discipuli* (477) the metaphors are drawn from the stage.

477. discipuli: i.e. the women within, though the masculine is used. See 192, where Simo applies the term *magister* to Davus.

478. hicine: an example of the strengthening non-interrogative particle *-ne,* which existed in early Latin. In many ancient glosses

-ne is interpreted as *vero*, *ergo*, *enim*, and *etiam*. For a good illustration see Plaut. *Mil.* 439, where, in answer to the question, *Egone ? Is it I ?* we have *Tune; Yes, you.* **inparatum**: Simo flatters himself upon his shrewdness. **in ueris nuptiis**: *in* = *in the case of;* cf. 566.

479. adortus esset: a military metaphor. **ludos redderet**: *ludos reddere* is the same as *ludos facere*, with dative or accusative (Plautus), or *ludificari*.

480. huius: a monosyllable. **in portu nauigo**: proverbial, like the Greek *ἐν λιμένι πλέω*; cf. 845. Figurative expressions from the sea are much more common in Greek than in Latin literature. "The poetry of Aeschylus alone, apart from other evidence, would suffice to prove that the Athenians lived half their life upon the ocean wave." (Fairclough, *The Attitude of the Greek Tragedians toward Nature*, p. 11.)

ACT III. SCENE 2.

Lesbia comes out of Glycerium's house, and, as she is leaving, calls out to the maid-servant within some directions, which are, of course, overheard by Simo. The latter is more than ever convinced that a trick is being played upon him. For the metre, see Introd. §§ 72 and 74.

481. adsolent = *adesse solent* (Wagner). **oportent**: for the personal use, which is archaic, cf. *Ad.* 754, *non te haec pudent ?*

482. signa . . . ad salutem: *favorable symptoms;* cf. 320.

483. istam: i.e. Glycerium. It is a proleptic accusative. See critical note in App. A. & G. 334. *c*; B. 374. 5; G. 468. **lauet**: where we might expect *lauetur.* See critical note. The same idiom prevails in English; cf. the use of *bathe*, *wash*, *dress*, etc. Menander here had *λούσατε αὐτὴν τάχιστα.* **poste**: this old form of *post* (derived from **posti*, seen in *postid;* cf. *ante*, *antid-* in *antid-ea*, and the Oscan *ant*), is used by Plautus and Ennius, as in the line, —

poste recumbite, vestraque pectora pellite tonsis (Enn. *Annales*, 244. M),

and has been restored to *Eun.* 493, —

simul ímperabo; póste huc continuo éxeo.

See App.

484. dari bibere: this use of the infinitive (*bibere*) is colloquial and common in old Latin. It is sporadic in Cicero (*Tusc.* 1. 26. 65) and Livy (40. 47. 5); cf. St. John iv. 10, "Give me to drink." Lesbia gives her directions like a physician. Donatus comments thus: *Vide, ut auctoritatem et iactantiam medicorum imitetur dicendo.*

485. reuortor: for the tense, cf. *reviso*, 404. Here perhaps the present tense implies speedy movement; cf. *renuntio*, 594. For the spelling *-uortor*, see App. on 156.

486. per . . . scitus: a case of tmesis; *perscitus* = *very fine.* See note on 455; cf. *Hec.* 58, *per pol quam paucos.* For *scitus*, which naturally means *knowing*, *wise*, cf. the Yankee *cute* and *cunning.*

488. quomque . . . est ueritus: see note on *impetro*, 422.

489. uel: this word shows that the conversation which closed in 477 and was followed by two asides, Simo's (478–480) and Lesbia's (481–488), is here continued. Simo had said in substance (471–477): "You, Davus, are a cunning rogue. This is a fraud concocted by you." "I don't know what you mean," says Davus. . . . "*Or take this* (*piece of acting*)," continues Simo. "*Who would not suppose that it originated with you?*" **abs te**: this is almost the only combination in which the preposition *abs* is used. *A te* took its place at the end of the Republican period, though it occurs occasionally later, as in Livy; *abs* is, of course, retained in composition with verbs.

490. coram: *in her presence.* Cicero is the first writer to use *coram* as a preposition. **facto**: the ablative of the perfect passive participle is the regular construction with *opus est* in comedy. So 523, 715. The supine is less common; cf. *Ad.* 740, *opus est iactu.* **puerperae**: dative.

491. de uia: *from the street.*

492. itán . . . ítane: note the change of ictus, common when a word is repeated in the same line. So *aliám . . . álios*, 189 (where see note in App.). **tandem**: *pray*, denoting indignation. **idoneus . . . quem**: A. & G. 320 f.; B. 282. 3; G. 631. 1; H. 591. 7.

493. incipias: *attempt.*

494. saltem accurate: sc. *me fallere debebas.* The contrast between *aperte* and *accurate* (*bluntly* and *skilfully*) determines the fact that *accurate* is an adverb, and not (as Stallbaum, Wagner, and others take it) a verb in the imperative mode.

495. edixin: for *-n*(*e*), see line 17 and note.

496. interminatus sum: *warned with threats*, a frequent verb in Plautus and Terence. **quid retulit?** *what good has it done?* *Rētulit* (to be distinguished from *rettulit*, from *rĕfero*) is the true perfect of *rēfert.* On the idiom, see A. & G. 222; B. 211. 4; G. 381; H. 449 and note.

497. credon tibi hoc? *am I to believe you in this?* The indicative is used where a deliberative subjunctive would be employed in later Latin; cf. 315. *Hoc* is contemptuous; cf. *hic* in 405, 432.

498: **teneo**: cf. 86. The line is an aside, hence Simo's question, *Quid taces ?* Note the variety of syntax in the use of *quid*.

499. quid credas? *why believe it ?* This is the reply to *credon*, etc. (497). It is practically a subordinate question, sc. *rogasne ?* See note on 191.

500. quisquam: sc. *renuntiavit*. **eho! an**: cf. 766; *Phorm.* 259, *Eho! an id suscenses nunc illi ?* **tute**: very emphatic. *Did you find out for yourself ?* **intellexti**: see note on *praescripsti*, 151.

501. qui? *how ?* See note on 6.

502. noram: cf. note on 10.

503. enim: an emphatic particle. See note on 91. **non . . . etiam**: see note on 116. **me**: prolepsis, as in 378.

504. egon te: sc. *pernoui*. **dari uerba**: see note on 211.

505. falso: ironical, meaning *of course I am wrong*.

506. unum: i.e. if nothing else. **intellexti**: said with a sneer. This catalectic line is introduced by way of transition to the trochaic system. The irregularity serves also to throw peculiar force upon Davus' ironical *intellexti*.

507. nihilo setius = *tamen*. Davus falls in with Simo's delusion, and skilfully wins his confidence by pretending to conjecture what will be the sequel.

508. ut sis sciens: colloquial periphrasis for *ut scias*, used again in 775; cf. Plautus, *Poen.* 1038.

509. ne . . . dicas: final clause with *nuntio*. **poste**: see note on *poste*, 483.

510. prorsus: *utterly*.

511. unde id scis? Davus has at last made an impression on Simo.

512. qui = *quibus*. See note on 6.

513. inuentum: a substantive; cf. *Heaut.* 811, *cum istoc invento cumque incepto*. **postquam uidet**: the historical present is frequent in comedy after *postquam*; cf. *Phorm.* 632, *postquam sentio*.

514. ilico: see note on 125.

515. accersitum: *accerso* is found twenty-six times in Terence. It is distinctly colloquial, and is formed from *arcesso* by metathesis. **puerum**: the *obstetrix* is supposed to lend an infant for the occasion.

516. hoc nisi fit, etc.: *unless it is arranged to have you see the child, the marriage is not at all disturbed*, i.e. takes place. Davus gives the reasoning of the women, from their own point of view. For *moueo* in this sense, cf. 921, *ego istaec moueo ?* So Cic. *Phil.* 1. 7. 17, *ea non muto, non moueo.*

517. quid ais! See note on 137. **quom intellexeras**: A. & G. 325. *a*; B. 288; G. 580; H. 601.

518. capere: sc. *eas*. See note on 14.

519. igitur: with an affected tone of irritation. Davus grows bolder in his lies. Compare the statement he now makes with the contradictory one made a few moments before (440–442).

520. misere: *desperately*. Frequent in comedy.

521. id . . . negoti: *this matter*, i.e. the scheme of Glycerium and her friends. See note on 2. **tu idem**: *you as before; idem*, masculine, is idiomatic, but tautological, in view of *ita ut facis*.

523. parato: see note on 490.

524. non inpulit me, etc.: note the change to senarii, when Simo is left alone to meditate. **omnino ut crederem**: *put absolute faith in*, *omnino* being *wholly* and corresponding to *omnia* in the next line.

525. atque: see note on *atque*, 225. **hauscio an**: *perhaps*, or *I am inclined to think that.* After Cicero the phrase inclines to a negative meaning, "I am inclined to think that not."

526. sed parui pendo, etc.: note the double alliteration in the line.

527. quod: for the *quod*-clause here, see A. & G. 333; B. 299. 1. *a*; G. 525. 1; H. 588. 3.

528. gnato: *dativus commodi;* cf. Plaut. *Trin.* 611,—

átque quidem ipsus últro venit Phílto oratum fílio.

A. & G. 235; B. 188; G. 350. 2; H. 425. 2.

529. alias: *at another time*, contrasted with *hodie;* cf. *Hec.* 80,—

aliás ut uti póssim causa hac íntegra.

530. quod: see note on 527 for grammatical references.

531. nolit: sc. *facere*.

532. atque adeo: *and indeed*, like καὶ . . . γέ. So again in 977. See note on 415. Sometimes, as in *Phorm.* 389, *atque adeo quid mea?* there is an adversative sense, *and yet*, implied, on which see 225 and 525. **in ipso tempore** = ἐν καιρῷ, *at the nick of time.* **eccum**: i.e. *ecce* + *hum* (whence *hunc*). Similar forms are *eccam*, *eccos*, *eccas*, *eccillum*, *eccistum*, also *ellum* and *ellam* from *em*. Here *eccum* is followed by an accusative, due to the latent verbal force; cf. Plaut. *Mil.* 1216, *eccum praesto militem.* At times a finite verb is added in explanation, as in Plaut. *Amph.* 1005, *sed eccum Amphitruonem: advenit.* Most commonly, however, *eccum* is a pure interjection, without influence on the construction, as in 580.

ACT III. SCENE 3.

Chremes, who has been told that Pamphilus expects to wed Philumena, and on that very day, arrives to find out the meaning of this gossip. Simo tries to win his consent to the match.

533. iubeo Chremetem: sc. *saluere;* cf. *Ad.* 460, *saluere Hegionem plurimum iubeo.* On the form *Chremetem,* see note on 247. **optato**: adverb, = *ex uoto* (Servius on Verg. *Aen.* 10. 405), in origin the ablative neuter of a perfect participle used as an impersonal ablative absolute; cf. *auspicato,* 807, *consulto, composito,* etc.

535. id: explained by the clause *tun an illi insaniant.* **uiso**: *I come to see;* cf. *reuiso,* 404.

536. uelim . . . quaeris: Terence is inclined to vary the mood when either subjunctive or indicative is possible; cf. 272–273, 649–650, 967–968.

538. per te deos oro: see note on 289. **Chremes**: see note on 247. Most editors always read *Chremes* for the vocative, but Donatus recognized both forms, and Eugraphius gives *Chreme* as a *vocativus Graecus.*

539. a paruis: see note on 35. **cum aetate adcreuit**: cf. Cic. *de Senect.* 14. 50, *studia doctrinae cum aetate crescunt.*

541. quoius . . . datur: *to save whom lies wholly in your power.* **quoius**: a monosyllable. This form, coming from **quo-eius,* is probably a compound from a relative and a demonstrative stem and corresponds to the old dative form *quoiei.*

542. ita uti: see notes on 65 and 77.

543. fuerant futurae: *were to have been.* See lines 99–102. Note the effective alliteration with *fiant.* **ne obsecra**: see note on 384.

544. quasi hoc . . . oporteat: a mild reproof, on which Donatus has an excellent note: *Quod amicus ab amico petit, iustum esse debet; nec pro eo, quod non est iustum, supplicare oportet.*

545. alium . . . atque: *other than. Atque* is thus used by Cicero not only with *alius* and *aliter,* but also with *contra* and *contrarius, dissimile* and *secus.* **olim quom**: cf. 883. An example of the demonstrative use of *olim* (from *olus, ollus* = *ille*) = *illo tempore;* cf. *Phorm.* 912, *olim quom honeste potuit, tum non est data.* Vergil shows this use in *Geor.* 2. 403, *Aen.* 5. 125 (*olim ubi*), and *Aen.* 8. 391. **dabam**: *offered to give;* cf. *daret,* 101.

546. in rem: *to the advantage,* like *ex re;* cf. *Phorm.* 449; *Hec.* 102, 549. **fiant**: sc. *nuptiae.* **accersi**: sc. *eam;* cf. 581, 741, 848. This verb is the word generally used of bringing the bride

from her father's house to that of the bridegroom. The bridal procession was accompanied by music and torches. On the relation between *accerso* and *arcesso*, see note on 515.

548. utrique: in emphatic position. **in commune**: *for our common good.* The expression includes more than *utrique*, which of course applies only to Pamphilus and Philumena.

550. itaque: the grammarians' rule that *itaque*, when it means *and . . . so*, is accented *itâque*, is not observed here.

551. moneat: *point out, suggest.*

552. irae: *a quarrel;* cf. Verg. *Ecl.* 2. 14, *tristis Amaryllidis iras.* **audio**: *a pretty tale!* The expression implies incredulous impatience.

553. fabulae: cf. 224.

555. amantium irae amoris integratiost: the best known line in this play, rendered by the old poet, Richard Edwards (1523–1566): —

> "The falling out of faithful friends renewing is of love."

It is a development of Menander's ὀργὴ φιλούντων μικρὸν ἰσχύει χρόνον (Kock, 797).

556. id: explained by the *ut*-clause, precisely as in 548. **ante eamus**: *prevent*, sc. *amoris integrationem.*

557. occlusa: *checked.*

558. harum: i.e. the women, Glycerium, Mysis, and Archylis.

559. redducunt: *redducere*, which is preserved by the Bembine Ms. in 948 and *Hec.* 605, 615, 617, is clearly the correct spelling for Terence, and is supported by the fact that in Plautus and Lucretius the first syllable must often be long. **aegrotum**: cf. 193.

560. consuetudine: cf. 110.

561. coniugio liberali: *marriage with a lady*, or, *an honorable match.* So *serviles nuptiae* (Plaut. *Cas.* Prol. 68 and 73) of a disreputable connection; cf. 123.

562. dein: a monosyllable. It recalls the participle with emphasis, like the Greek εἶτα. **emersurum**: transitive, with *sese* as object. This is the original use of the word. More commonly, the verb is used intransitively, as a deponent (*emersus*), or in the active form, as *Eun.* 555, *unde emergam.*

563. posse: sc. *eum se emergere.*

564. neque illum hanc perpetuo habere: *nor yet can he continue to keep this woman;* i.e. if he marries my daughter. *Hanc* is contemptuous, and is used of Glycerium, not of Philumena. Supply *posse*, and cf. 146. **neque me perpeti**: *nor can I tolerate*

such conduct. Note the intentional assonance in *perpetuo . . . perpeti*, making the statement more impressive.

565. periclum feceris: *make the experiment.* The expression = *πεῖραν ποιεῖσθαι.*

566. in: *in the case of;* cf. 478.

567. nempe incommoditas, etc.: Simo tries to minimize the objection made. *Nempe* is ironical, but polite. The possible disaster is called an *incommoditas, inconvenience*, and its unhappy result is styled, not a *diuortium*, but merely a *discessio, separation.* **denique huc . . . redit**: *at the worst comes to this.*

568. si eueniat: the subjunctive, in the case of an improbable contingency. On the other hand, *si corrigitur* (569) of what Simo deems probable. **discessio**: force is secured here by the omission of the apodosis, and in the next line by the exclamatory turn.

570. restitueris: on the tense, see notes on *inuenerit*, 381; *feceris*, 397; and *acciderit*, 398; also Introd. § 89 (13).

571. tibi generum: supply *deinde* to correspond to *principio;* cf. 212 and note. **firmum**: *steady.*

572. quid istic: *have your way;* literally, *what in that case is one to say?* Supply *dicere oportet.* It is a common formula, where one party in a dispute yields to his opponent. *Istic* is an adverb. **induxti**: see note on *praescripsti*, 151.

573. nolo . . . claudier: *I would not have you debarred from any advantage through me.* **claudier**: see note on 203.

575. quid ais: see notes on 137, 184.

576. consiliis: dative; see A. & G. 234; B. 192; G. 359; H. 434. The dative with *intimus* is usually that of a person. The statement here made is based upon Davus' remarks (442–446) and his indignant question (519), *Quis igitur eum ab illa abstraxit nisi ego?* Simo, who (524) was not quite convinced of Davus' veracity, is ready, under pressure, to put forward the slave's testimony as reliable.

578. censes: parenthetic; cf. *credo*, 313.

579. tute adeo: see note on 162.

580. atque eccum: see notes on 525 and 532. For the adversative force often implied, as here, in *atque*, cf. *sed eccum*, 605, and *Ad.* 923; also *attat eccum*, *Hec.* 449. **exire**: both the infinitive and participial constructions are used with *uideo* in comedy.

ACT III. SCENE 4.

A new scene begins here in the middle of a line, the action going on without a break. This never occurs in Plautus.

Davus pretends to be busily concerned with the arrangements for the wedding, which, of course, he supposes will never come off. Presently, however, he learns to his horror that Simo and Chremes have come to an understanding, and that the marriage is to proceed.

581. accersitur: see note on 546. **aduesperascit**: the wedding procession usually took place in the evening. The famous epithalamium of Catullus (62) begins: —

Vesper adest, iuvenes, consurgite.

582. ego: see note on 35. **dudum**: *lately*; cf. 824.

583. uolgus seruorum: *slaves in general*, cf. *uolgus mulierum* (*Hec.* 600). This statement well illustrates one side of slavery. Meissner refers to Seneca, *Ep.* 47. 3, *proverbium iactatur: totidem hostes esse, quot servos.*

584. facerem: repeating *faceres*, 582; cf. 282.

585. adeo: see note on 162.

586. habeo . . . fidem: sc. *tibi*, *I believe in you*; cf. Plaut. *As.* 458, *si sciat noster senex, fidem non esse huic habitam tandem.* Davus, the arch-hypocrite, reproaches Simo for his former attitude toward him; cf. 502 f.

587. fuerant futurae: see 543. **quid? non?** Davus cleverly dissimulates. **ea gratia**: see on 433. In this scene the interweaving of comic threads is very clever and amusing. With ingenuous candor, Simo makes confession to the rascally Davus of his attempt to take him in, not knowing how well he really succeeded. Not till 590 does Davus begin to see how completely his own scheme of saving Pamphilus has been foiled.

588. uide: *fancy that!*

589. numquam: as often, merely an emphatic *non*; cf. *Ad.* 528, *numquam quicquam*, *nothing whatever*; *Ad.* 570, *hodie numquam monstrabo.*

590. hic: up to this moment Davus has not seen Chremes. Here Simo points to him, and in him Davus sees ruin.

591. numnam perimus: *surely we are not on the road to ruin, after all?* *Perimus* is a present tense, as is always the simple *imus*, as in 117 and *Phorm.* 103; cf. *redit*, 567. The perfect tense

should appear as *periimus*. Davus settles the point in *occidi* (592). **dudum** : as in 582.

592. **audiam** : probably subjunctive, corresponding to Menander's *ἀκούσω*. See App.

593. **optume** : the word resembles *occidi* in length and quantity, as well as in the initial letter. West translates by *undone* and *well done*.

594. **modo** : this use of *modo* of *future* time is rare. **ut apparetur dicam** : *I will order preparations to be made.* **renuntio** : cf. *reuiso*, 404. On the tense variations, see 128. The present, however, may here be used to denote quickness of movement; cf. *reuortor*, 485.

596. **ego uero solus** : a bitter self-reproach for the mischief he has caused. **corrigi** : cf. 569. The infinitive construction with *enitor* is ante- and post-classical for *ut* with the subjunctive.

598. **quiescas** : *be easy about that;* cf. *quiesce*, *Phorm.* 713. On the mood, see A. & G. 266. *a*; B. 275. 2; G. 263. 2; H. 560. 1. With a definite subject of the second person, the imperative subjunctive is frequent in early Latin. In Cicero it is common in the *Letters*. Otherwise in classical Latin it is confined to poetry and poetical prose. **mirum ni** : *doubtless;* literally, *it's a wonder if . . . not*, a colloquialism; cf. note on 175. The expression *mirum quin*, used by Plautus, is more ironical; literally, *one wonders why not;* cf. Trin. 495 : —

mirúm quin tu illo técum divitiás feras.

599. **idem** : cf. 521. **nullus sum** : *I'm done for!* a colloquial use, employed, however, by Verg. *Aen.* 7. 51, where *nulla fuit* means *was no more.*

600. **quid causaest, quin . . . proficiscar** : *why do I not set out?* cf. Hor. *Sat.* 1. 1. 20. This is said in accordance with Simo's threat in 196–200. **recta uia** : as a rule, *uia* is not expressed; cf. *Ad.* 433, *Eun.* 87, *Hec.* 372, *Phorm.* 859.

601. **preci** : the dative singular of *prex* is found only in Terence (here and *Phorm.* 547). The ablative is the only case of the singular in good use in classical authors.

602. **in nuptias conieci** : an expressive variation on *in uincula conicere*. Pamphilus might as well be cast into prison as marry Philumena. The phrase occurs again in 620 and 667. **erilem filium** : i.e. *eri filium*. For the vigorous style of these lines, see note on 109.

603–604. **hoc** : i.e. *Simone.* **em astutias** : *Oh, my cunning intrigues!* Davus reproaches himself bitterly. **quodsi** : see note on 258.

605. sed eccum: see note on 580. The iambic dimeter, interrupting the system of tetrameters, indicates increased emotion, and forms a transition to the trochaic system. See Introd. § 71.

606. aliquid: Davus is running up and down, looking for something on which he may dash himself. **quo** is an adverb, = *whither*, and corresponds to *in pistrinum* in 214.

ACT III. SCENE 5.

Pamphilus now enters, furious because he believes that Davus has ruined him. Simo has told him the result of the interview with Chremes. He does not see Davus before 615.

607. scelus: *the scoundrel.* **qui**: for the gender according to sense, cf. *Eun.* 302, *illum . . . senium, qui; Ad.* 261, *festivom caput, qui.* **atque**: again an adversative thought is implied. See notes on 225 and 525.

608. quandoquidem: see Introd. § 57. **tam iners**: *such a clod.* **nulli**: a genitive. The form is due to analogy with ordinary adjectives in *-us;* cf. *solae* (dat.), *Eun.* 1004, etc.; *alterae* (dat.), *Phorm.* 928; *Heaut.* 271. In using *nulli consili* (*pro Rosc. Com.* 16. 48), Cicero is probably quoting Terence.

609. me commisisse: for the construction, see note on 245. **futtili**: *worthless.* The adjective receives special emphasis from its position and its separation from *seruo.*

610. pretium: as in 39, *reward,* which here is punishment. **inultum id auferet**: *get off with impunity;* literally, *carry it off,* the *id* referring in a general way to the result brought about by Davus. This is expressed by a more emphatic pronoun in *Heaut.* 918, *illud haud inultum ferent.* In *Ad.* 454, *haud sic auferent,* the pronoun is omitted. Note the intentional paronomasia in *fero . . . auferet.*

611. posthac . . . malum: the original line in Menander ran thus, according to Dziatzko (Kock, *Comicorum Atticorum Fragmenta,* 44). *ἐνθένδε σωθεὶς οὐκ ἂν ἀπολοίμην ποτέ, if rescued from this plight, I shall never die,* i.e. only an immortal, a god, could possibly extricate himself from it. The Greek is more forcible than Terence's line.

613. ducere: for the tense, cf. 379, 411.

614. quid me faciam: *what to do with myself.* *Me* is an ablative of instrument. The idiom belongs chiefly to colloquial style; cf. 709; *Ad.* 611; *Heaut.* 188; *Phorm.* 137; Cicero, *ad Fam.* 14. 4. 3, *Quid Tulliola mea fiet; Verr.* 2. 1. 16. 41, *Quid hoc homine faciatis?* Terence

also uses *de me* (*Ad.* 996) and the dative, as in 143. **sedulo**: cf. 146, 597.

615. producam moram: see 313, with note.

616. bone uir: very ironical; cf. 846.

617. inpeditum . . . expediam: a good illustration of the literal meaning of these verbs.

618. tibi: emphatic position. **ut credam**: see note on 263. **furcifer**: *scoundrelly slave.* The note on the word by Donatus is worthy of insertion: "*Furciferi* dicebantur, qui ob leve delictum cogebantur a dominis ignominiae magis quam supplicii causa circa vicinos furcam in collo ferre, subligatis ad eam manibus, et praedicare peccatum suum, simulque monere ceteros, ne quid simile admittant."

619. tu . . . restituas: *you set right this entanglement and ruin!* For the mood, see A. & G. 268; B. 277; G. 265; H. 559. 4. **em quo fretus sim**: *see on whom I have relied — on you who*, etc. The interrogative tone should be continued. *Sim* is subjunctive in a characteristic clause.

620. coniecisti in nuptias: see note on 602. For the return to the indicative mood, see a converse case in 272–273, *credidit . . . habuerim*, where see note.

621. an non dixi: the reference is to 386 and 399, *uide quo me inducas.* **dixti**: see note on 151. **meritus** = *meritus es.* See note on *locutus*, 202. **crucem**: in thus pleading guilty and acknowledging without argument that his offence deserves the severest punishment possible, Davus makes *plena satisfactio*, and tends to weaken Pamphilus' desire for vengeance. For the punishment meted out to slaves, see Becker's *Gallus* (English translation), pp. 220–224.

622. sine: cf. the constructions here and in 624. **ad me redeam**: *be myself again;* cf. *Ad.* 794, and see note on 408.

623. quom non habeo: see note on 422, and cf. 488.

624. praecauere: governed grammatically by *sinit*, which, however, by zeugma, implies *monet* or *cogit.* **te ulcisci**: *take vengeance on you.* So *Phorm.* 963, *Eun.* 762, *Hec.* 72.

ACT IV. SCENE 1.

Charinus, having heard from Byrria (431) of the apparent treachery of Pamphilus, enters in great distress of mind. Pamphilus has much difficulty in convincing him of his loyalty, and Davus undertakes to find a remedy for the evil done.

625. hocinest credibile aut memorabile: *can this be believed or described?* For *hocine*, see note on 186.

626. uecordia: *heartlessness.* **ut siet**: a consecutive clause, explanatory of *hoc.* A. & G. 332. *f*; B. 297. 3; G. 557; H. 571. 4.

627. gaudeant: the plural after *quisquam*, *quisque*, and similar words is a frequent colloquialism; cf. *aperite aliquis*, *Ad.* 634. **ex incommodis**, etc.: cf. *Heaut.* 397, *ut ex illius commodo meum compararem commodum.*

628. alterīus: with ī. This quantity suits the cretic measure, and is found in a fragment of Ennius and two passages in Terentianus Maurus (a writer on metres, belonging to the end of the second century A.D.). Elsewhere the long *i* finds little support. Brix gives *altrīus* for Plaut. *Capt.* 306 (trochaic measure), but the Mss. have *alterius.* In dactylic verse *alterius* alone is used, *alterīus* being impossible. So *nullīus* in Lucr. and Hor.

629. uerum = *iustum*; cf. Caesar, *B. G.* 4. 8, *neque verum esse fines alienos occupare*; Hor. *Epist.* 1. 1. 11, *quid verum atque decens curo.* **immo**: *indeed*, or better, *yes indeed.* *Immo* is a strengthening particle, but whether it is positive or negative depends on the context.

630. in negando . . . adest: *who feel some little shame only in saying no*, i.e. if asked to grant a favor they comply, because they have not the moral courage to decline. **modo**: *only.* So Donatus, *modo pro tantummodo.* West regards it as temporal, "at the time." **quis** = *quibus.* **pudor paulum**: note the alliteration. *Paulum* (an adverb) adds a touch to the irony. What shame they have is slight.

632. se aperiunt: *betray themselves*, *disclose their real nature.*

633. et timent, etc.: on this line, see App.

634. ibi tum: see note on 106.

635. quis tu's? quis mi's: as Donatus says, these colloquial questions *mollia sunt dictu*, *sed animo aspera.* The first refers to rank, the second to relationship. So to a man who was too pushing, Cicero said (*ad Fam.* 7. 16), *oro te*, *quis tu es?* **quor meam tibi**: sc. *tradam*, *why give up my bride to you?* For the ellipsis, see note on 82.

636. heus: *look you!* or, *I'll have you know.* **proxumus sum egomet mihi**: cf. Plaut. *Trin.* 1154, *tunica propior palliost*, which is like the Scotch saying, "Near's my sark, but nearer my skin."

637. ubi fides? a proverbial expression; cf. *Heaut.* 256; Cic. *Verr.* 2. 5. 40. 104; Ovid, *Heroid.* 6. 41.

638. hic . . . illi: both words are adverbial. **uerentur**: *are scrupulous.*

639. expostulem: *complain of;* cf. *Ad.* 595, *si quam* (sc. *iniuriam*) *fecere ipsi expostules.*

640. mala: *taunts; quasi tela* (Donatus). The phrase is frequent in Plautus; cf. Hor. *Sat.* 1. 5. 11, *convicia ingerere.* **atque**: see notes on 225, 525, 607. **nil promoueris**: see note on *inuenerit,* 381.

641. multum: sc. *promouero.* Note the forcible brevity. **molestus certe ei fuero**: cf. Euripides, *Hippol.* 1297: —

καίτοι προκόψω γ' οὐδέν, ἀλγυνῶ δὲ σέ.

animo: much the same as *mihi;* cf. *Heaut.* 947, *gerere mihi morem.* See *morigera fuit,* 294, and note.

642. Charine, et me et te . . . perdidi: Pamphilus, who has hitherto been in the background, unseen by Charinus, now comes forward and interrupts the soliloquy. His frank confession blunts the edge of Charinus' anger, and in this respect is to be compared with 621, where see note. **quid . . . respiciunt**: sc. *nos, have some regard for us.*

643. itane: cf. *itan credis,* 399. **causa**: cf. 257.

644. ducere: as in 180. **postulas** = *uis;* cf. 422, and see note on 418.

645. complacitast: a deponent form; cf. *Heaut.* 773, *complacitam formam.* For the prefix *con-*, see note on 109. *complaceo* is confined to early and late writers. See Introd. § 86 (2).

646. spectaui: *judged.*

647. falsus: see notes on *meritus,* 621, and *locutus,* 202. **nonne**: see note on 238. **solidum gaudium**: *complete* or *perfect joy;* cf. *solide gaudere,* 964.

648. nisi me lactasses: *unless you deluded me.* The mood and tense are due to partial *oratio obliqua,* the condition being a future one from a past point of view. A. & G. 341. *c* and 337. 3; B. 319 and 323; G. 656. 3 and 663. 2 (*b*); H. 652. For *lactare,* cf. 912, and see note on 84. **produceres**: like *ducere,* 644; cf. Cic. *pro Quint.* 8. 30, *condicionibus hunc producit.*

649. habeas: iussive subjunctive with permissive force. For the definite 2d singular, see note on *quiescas,* 598. **habeam**: cf. *essem,* 282.

650. conflauit: properly, *fanned into flame;* cf. *Eun.* 874: —

> **maló principio mágna familiáritas**
> **conflátast.**

It is a favorite word with Cicero, as in the expressions *invidiam*, *iniuriam*, *accusationem conflare*.

651. carnufex: see note on 183. **de te si exemplum capit**: cf. *Ad.* 416, *ex aliis sumere exemplum.*

653. altercasti: this is the only instance known of the active form of *altercor*, with the exception of one in Pacuvius (Ribbeck, 210). **dudum**: cf. 582. **et is**: note the parataxis, which is common in colloquial speech.

655. immo etiam: *nay indeed;* cf. 673, and see note on 629. **quo tu minus scis**: literally, *by reason of which you do not know*, i.e. *and from this it is evident that you do not know.* The clause is parenthetic; cf. *Ad.* 680, *quo magis quae agis curae sunt mihi*, *and therefore your conduct gives me the more anxiety;* Plaut. *Capt.* 430, *et quo minus dixi quam volui de te, animum advortas volo*, *and — from which (it is evident) I have said less than I desired about you — I want you to observe.* In the Plautus passage Brix and Elmer would supply *eo magis* with the main clause.

656. haec nuptiae: see note on 328. On *haec* here Donatus says, *sic enim veteres dixerunt.* Even Cicero sometimes uses this form of the feminine plural.

657. postulabat: i.e. *volebat;* cf. 644, and see note on 418. **nunc** = *hodie*, with *dare*.

658. tua uoluntate = *uolens*, forming with *coactus* an oxymoron. **mane**: Charinus is on the point of withdrawing.

660. enicas: *plague to death.* Strong expressions are natural in colloquial style.

662. suadere, orare: best taken as historical infinitives; cf. 62, 97.

663. quis homo istuc: Pamphilus has already (650, 651) referred to Davus as the cause of his ruin, but his former remark left no impression.

664. nisi . . . iratos: sc. *scio.* **deos fuisse iratos**: an expression often used, both seriously and humorously, to imply that a person is unfortunate, unsound of mind, or barren of thought; cf. *Phorm.* 74, *memini relinqui me deo irato meo;* and 636, *satin illi di sunt propitii?* So Horace, *Sat.* 2. 3. 7, of the poor wall, which is thumped by the desperate poet: —

inmeritusque laborat
iratis natus paries dis atque poetis.

666. at: frequent in curses, and contrasting the punishment with *the offence;* cf. *Eun.* 431; *Hec.* 134; Verg. *Aen.* 2. 535, *at tibi pro*

scelere . . . di persolvant; Catull. 3. 13; Hor. *Epod.* 5. 1. **duint**: on this old form, originally an optative, see Introd. § 86 (8). Note the alliteration.

667. coniectum: cf. 602 (with note) and 620.

669. deceptus . . . defetigatus: the heavy rhythm of the line is very appropriate, seeing that Davus has barely a fighting chance (see 611). The metaphor comes from the arena. **scio**: *of course!* cf. 653, 658.

670. successit: impersonal.

671. primo processit parum: note the expressive alliteration.

673. immo etiam: ironical here; cf. 655. **satis credo**: *I am pretty sure.*

675. ego: see note on 35. **pro seruitio**: *as your slave;* literally, *in virtue of my slavery.*

676. manibus pedibus: cf. 161. Note the absence of a connective, not only within the phrase *manibus pedibus*, but also before the next one, since *-que* apparently corresponds to the following *et;* cf. *Ad.* 64, *praeter aequomque et bonum; Eun.* 876, *accipioque et uolo; Phorm.* 1051, *quod uoles faciamque et dicam.* **noctisque et dies**: cf. *Eun.* 193, *dies noctisque.*

677. dum: *if only.*

679. sedulo: *earnestly, honestly;* cf. 146, 597, 614.

680. uel: *even;* used in view of the imperative. Properly, *if you like.* This use is frequent in comedy; cf. *Phorm.* 143, *vel occidito*, on which Elmer well says: "Notice how easily an expression of command passes into one of mere permission." **me missum face**: more expressive of the result than *me mitte* (= *omitte*). Almost our "let me be dismissed." In Terence the form *face* is limited to the end of a verse; cf. 821, 833. *Duce* occurs twice in compounds (*Ad.* 482, 917); otherwise we find *dic, duc, fac, fer.* See Introd. § 91 (10).

681. restitue . . . locum: i.e. put me in the position wherein you found me before I followed your foolish advice.

682. iam: the emphatic word. **concrepuit**: this word (Greek ψοφεῖ) is used of the noise which accompanied the opening of a door, indicating that somebody was coming out. The door in question is not the street door, which was always open by day, but a door which opened on a passage leading to the street door. The doors of the ancients were often hung on wooden pivots (*cardines*), which made much noise when the doors were opened. (See Tyrrell on Plaut. *Miles*, 154.) The word used of knocking was *pultare* (κόπτειν).

683. nihil ad te: sc. *attinet*. **quaero**: sc. *consilium*, *I am thinking*; cf. 702. **nuncin demum**: *only now* beginning to think? Ironical. **inuentum dabo**: cf. *missum face*, 680; *effectum reddam*, 703; *effectum dabo*, *Phorm.* 974.

ACT IV. SCENE 2.

Mysis, who now steps out of Glycerium's house, receives the assurance of Pamphilus that he is loyal to her mistress.

684. ubi ubi = *ubicumque*; cf. *Eun.* 1042; Plaut. *Rud.* 1210; Livy, 42. 57. 12. **inuentum curabo**: see note on previous line.

685. anime mi: *my sweetheart!*

686. optume mihi te offers: *a lucky meeting!*

688. integrascit: *is opening again*, like a wound; cf. Statius, *Theb.* 5. 29, *immania vulnera, rector, integrare iubes.* The word occurs only here.

689. sicine: i.e. *sice-ne*; cf. *undique* and *unde*, and see note on 186. *Sice* is the old form of *sic*.

691. quibus . . . quiesset: *as to that, how easily could we have had peace, if he had held his peace!* **quibus** (sc. *nuptiis*): the ablative with *quiesci*, used impersonally, on the analogy of *uacare* and similar verbs. The play on words and the alliteration accentuate the speaker's bitterness. **hic**: i.e. Davus; cf. use of *hic* in 650.

692. age, si hic . . . instiga: Davus replies with like bitterness. Note the striking assibilation; *hic* here refers to Pamphilus. **atque edepol**, etc.: Mysis refers to the last remark of Pamphilus (690). Charinus and Davus have had a little side-play of their own.

695. non, si = *etiamsi*; cf. *Eun.* 49; *Heaut.* 1035. **capiundos**: for *capere* used thus, cf. 192, *magistrum cepit*; *Eun.* 887, *inimicum capere*; *Phorm.* 370, *inimicitias capere.* **omnis homines**: *maluit dicere . . . quam aperte dicere patrem* (Donatus).

696. contigit: used impersonally, *success befell me.* Thus Donatus seems to have taken it: *quod vix evenit, contigisse dicitur.* So Meissner, but most editors make it personal, understanding *haec*. This, however, is less natural. **ualeant qui**: *away with those who.* A euphemism for *pereant*, the plural also being used *moderate, cum significaret patrem* (Donatus).

697. nemo: for *nihil*, because throughout Pamphilus has his father in mind.

698. atque = *quam*. After comparatives in negative sentences *this use of atque* or *ac* is not uncommon. Horace, as in *Sat.* 1. 6.

130, also uses it in positive sentences. The idiom is found mainly in poetry; cf. Verg. *Aen.* 3. 561, *haud minus ac iussi faciunt;* Catull. 61. 172; Hor. *Sat.* 2. 7. 96; etc.

699. ut ne: this use in a final clause (*ut ne* = *ne*) is found at all periods (cf. 259), but *ut ne* = *ut non* (as here) in a consecutive clause is confined to early Latin; cf. *Ad.* 626, *fieri potis est ut ne qua exeat.* **stetisse**: i.e. *esse* (Donatus); *per aliquem stetisse quominus* is common in Livy, less so in Caesar.

700. uolo: *well and good.*

701. in procliui: *easy;* literally, *on the down-hill grade.* See 78, and cf. Plaut. *Capt.* 336, *tam hoc quidem tibi in procliuist, quam imber est, quando pluit.*

702. quis uideor: sc. *tibi*, *what do you think of me?* Pamphilus has made a brave resolve, but his courage needs support, which he seeks by this question. The answer, however, is very different from what he expected. **fortis**: Charinus is ready to encourage Davus.

703. scio, quid conere: *I know what you're after;* ironical, as Pamphilus has little faith now in Davus. **effectum reddam**: cf. 683.

704. iam: *at once*, as in 682. **quin**: usually followed by *etiam*, but thus *Ad.* 734, *Heaut.* 737. Davus has recovered his self-confidence and assurance. **huic**: i.e. Pamphilus. Davus takes little interest in the fortunes of Charinus. **ne erres**: a final clause, though rendered well by *make no mistake.* It implies an ellipsis, such as *id quod tibi dico;* cf. Plaut. *Men.* prol. 47:—

ne móx erretis, iám nunc praedicó prius,

and *Trin.* prol. 4, *nequis erret uostrum, paucis in uiam deducam.*

705. sat habeo: cf. 335. Charinus takes his snubbing philosophically. **cedo**: see note on 149. **ut**: A. & G. 331. f.; B. 296. 2; G. 550. 2; H. 567. 1.

706. ne . . . credas: *lest you suppose*, i.e. "this I say lest you suppose," a case similar to *ne erres*, 704. The words are introduced as a dramatic device to keep the audience on the alert. **uociuom**: = the later form *vacuum.* In early Latin *uacare* was pronounced as *uocare*, which allows Plautus (*Cas.* 527) to pun upon the words: *Fac habeant linguam tuae aedes. Quid ita? Quom ueniam, uocent.*

707. uos amolimini: *pack yourselves off.* Davus becomes quite impudent. As Spengel remarks, the weighty rhythm heightens the comic effect.

708. quid tu? Charinus lingers behind, hoping to get some more encouragement from Davus. **uerum uis dicam?** *do you want me*

to tell you the truth? **immo etiam**: *yes, to be sure*, said ironically; cf. 673.

709. quid me fiet? See note on 614.

710. dieculam: this diminutive is used by Cicero in the colloquial style of his letters (*ad Att.* 5. 21. 15). See note on *adulescentuli*, 55.

711. quantum: *in so far as* = ὅσον. Davus will give Charinus no comfort; cf. 329. **promoueo**: i.e. *profero, differo.*

712. ut ducam: sc. *fac* or *cura.* **huc**: the house of Charinus is seen on the stage. **poteris**: sc. *efficere.*

713. age: *very well!*

714. domi ero: Charinus now withdraws. Mysis is still left on the stage. **dum exeo**: i.e. from Glycerium's house. See note on 329.

ACT IV. SCENE 3.

Mysis soliloquizes until Davus reappears.

716. nilne esse: for the construction see note on 245. **proprium**: *one's own*, hence *constant, assured;* cf. 960; Hor. *Epist.* 2. 2. 172, *tamquam sit proprium quicquam.*

The idea is common in Greek; cf. Euripides, Frag. 1059 (Nauck):—

Βέβαια δ' οὐδεὶς εὐτυχεῖ θνητὸς γεγώς.

di uostram fidem: *admirantis adverbium cum exclamatione* (Donatus). There is no need to supply *imploro* or *obsecro*, though a verb is sometimes found, as in Plaut. *Amph.* 1130. See note on 237.

718. amicum, amatorem, uirum: note the climax; cf. 295. **loco**: *occasion.*

720. laborem: *trouble*, as in 831, 870. **facile**: *easily* proven, i.e. *surely, certainly;* cf. *facile princeps.* **hic . . . illic**: *in our present and prospective circumstances*, i.e. the evil in our present distress outweighs the good that we may enjoy if Pamphilus marries Glycerium. Donatus is right in glossing *illic* with *in amico, amatore et viro.* Editors generally take *illic* as referring to the beginning of the connection between Pamphilus and Glycerium.

721. mi homo: *my good sir. Haec scena actuosa est* (Donatus).

723. exprompta: not merely attributive to *malitia*, but, according to the idiom with *opus est*, used predicatively, *being brought into play;* cf. Plaut. *Cas.* 502, *uicino conventost opus, the neighbor must be called on.* **malitia**: *shrewdness.* *Memoria* is an early variant, which was read by Donatus.

724. ocius: *at once;* cf. 731.

726. humine: Mysis' womanly instincts are shocked, when she is asked to put an infant (represented in the ancient illustrations as naked) on the bare ground. **ara**: i.e. the altar of Apollo, which in other comedies (cf. Plaut. *Merc.* 675) is mentioned as standing before the house. Apollo was the god of ways and streets ('Αγυιεύς). **uerbenas**: the word is used in Latin with both a general and a special application. It is given by Verg. *Georg.* 2. 131, in a list of garden produce. More commonly it is applied, as here, in a generic way to leaves and boughs, such as myrtle, laurel, and olive, used to decorate an altar. In the Greek original, according to Donatus, Menander spoke of the myrtle here. **tibi**: dative of advantage with *sume*, *help yourself to.*

727. tute: cf. 500.

728–729. quia, si forte opus sit, etc.: *because, if need be, I must swear that I did not place it here, and this I wish to do with a clear conscience.* Before *ut* we must suppose there is an ellipsis, somewhat similar to that in the case of *ne erres* 704, and of *ne credas* 706. The full expression would be, *et ita ego agam, ut liquido possim iurare.* **apposisse**: *posivi*, the Plautine perfect of *pono*, is probably correct for Terence, and is found in Catullus 34. 8 and Cic. *Tusc.* 5. 29. 83. **liquido**: for this sense and connection, cf. Ovid. *Pont.* 3. 3. 49, *ut liquido iuratus dicere possis.*

730. religio: *scruple.* Mysis does not expect such scrupulousness in a man of Davus' type. **cedo**: cf. 149. Mysis now takes the child and proceeds to lay it at Simo's door.

731. ocius: cf. 724. **porro**: with *agam.*

732. sponsae pater: Davus does not say *Chremes*, because Mysis, not knowing who Chremes was, would naturally ask for further explanation, and time is precious. **interuenit**: *is coming upon us*, i.e. unexpectedly. Chremes is returning to Simo's house, in accordance with 594, *atque huc renuntio.*

733. primum: what the original plan was we can only conjecture. Probably Davus meant to inform Simo that a baby had been laid at his door. **intenderam**: the metaphor, according to Donatus, is from spreading nets in hunting. Davus, then, meant to decoy Simo and Chremes.

734. narres: cf. 461, 477. **ego quoque**: Chremes is approaching from the right, and Davus determines to do the same, going round from the left, and making his appearance after the other has encountered Mysis and the infant.

735. subseruias: *second.*

736. orationi: *the story*, which Davus will invent. **uerbis**: *your words*, ablative of means with *subseruias*, not with *opus sit*.

738. quod: the same as *quod* in 448; cf. note on *id*, 362. **opera opus**: note the alliteration; *opera* is nominative, corresponding to *quae* in 740. **ut tu plus uides**: *as you see further; vides = sapis* or *intellegis* (Donatus); cf. Cic. *Phil.* 2. 15. 39, *cum me vidisse plus fateretur, se speravisse meliora; pro Lege Man.* 64; *de Amicit.* 99, etc.

ACT IV. SCENE 4.

The most ludicrous scene in the play. Davus proves himself a thorough master in the art of duping others.

740. reuortor: cf. 594.

741. accersi: see note on the word, 546. **quid hoc**: sc. *est.*

742. illic: i.e. Davus, who has promised (735) to appear, but who does not do so soon enough to please the distracted woman. **adposisti**: see note on *apposisse* 729.

744. di uostram fidem: see note on 716. Davus pretends to be coming from the forum. He talks to himself, with the intention, of course, of being overheard by Chremes.

745. quid hominum: i.e. *quot homines*, but more forcible by reason of the repetition of *quid* with the partitive genitive. **illi**: the adverb. **litigant**: the plural with a collective singular subject.

746. tum: *moreover*, as in 816, 926. **annona carast**: *prices are high*; a specimen of Athenian "small talk."

747. quor tu . . . me solam: sc. *reliquisti?* Davus cuts her short before she can let the cat out of the bag. **fabula**: *farce*, explained by the next line. It does not refer to her unfinished question.

749. satin sanu's: *can you be in your senses? satin = satisne*, so that literally the expression is, "are you sufficiently sane?" So *Heaut.* 707, *satin sanus es et sobrius?* and *Ad.* 329. In Plautus *satin* often supplies the place of *nonne*, but in Terence it is used more like *num;* cf. with the above examples Plaut. *Trin.* 925:—

sátin inter labra átque dentis látuit vir minumí preti?

Trin. 1013, *Capt.* 653, *Mil.* 393, etc. **quem**, etc.: Davus takes care to keep his back to Chremes, who must be convinced that this encounter with Mysis is accidental.

751. au: *mercy!* an exclamation used only by women. Davus treats Mysis roughly, pushing her to the right. **concede ad dexteram**: certainly said in an undertone, though Spengel thinks not.

Davus wishes to be sufficiently far away from Chremes to make it possible to converse in whispers.

752. non tute ipse . . . : Davus interrupts before she can say *eum mihi dedisti*; cf. 747.

753. faxis: i.e. *feceris.* Similar forms found in this play are *excessis* 760 and *faxo* 854. On these forms see B. App. 205. 3 and 219; Lindsay, *Lat. Lang.* pp. 463–465; G. 131. 4. *b.*

754. dic clare: *speak out.* It is important that both the question *undest?* and the answer *a nobis* should be heard by Chremes. Evidently, then, some of the preceding remarks were not intended for Chremes' ears. See note on 751.

755–756. mirum uero: ironical and therefore equivalent to *no wonder.* **mulier meretrix**: Davus has no scruples in saying hard things about Glycerium, if he can attain his end. For the redundancy cf. 828, 910; *servos homo*, *Phorm.* 292; Cic. *ad Fam.* 12. 22, *homo gladiator.* Such redundancy is common in colloquial language, as in Tennyson's *Northern Farmer*, "But I knaw'd a Quaäker feller."

757–758. idonei, in quibus: cf. note on *idoneus quem*, 492. **in quibus inludatis**: this construction is found only here. Elsewhere in Terence *in aliquem* (*Eun.* 942) or *aliquem* alone, 822, *Phorm.* 915, *Heaut.* 741. Later writers have also the *dative* construction. **ueni in tempore**: see App. Chremes remains in the background till 784.

759. adeo: emphasizing the imperative, *do make haste.* See notes on 162 and 415.

760. mane! caue, etc.: Donatus rightly took this line as an aside. See note on 754. In *manē*, the *ē* is due to the pause following; cf. *cavĕ.* **quoquam**: *one step.* **excessis**: i.e. *excesseris.* See note on 753.

761. eradicent: a vulgar word, which never became classical.

762. at: implies indignation; cf. 666, where see note.

763. quoium: this interrogative adjective is found only in familiar style; cf. 772, 932, and Verg. *Ecl.* 3. 1:—

> Dic mihi, Damoeta, cuium pecus? an Meliboei?

adposisti: see note on *apposisse*, 729.

765. Quid? Pamphili? Davus is determined to impress the name on Chremes.

766. eho, an: cf. 500. **semper**: not in accord with 100, *Chremes ultro ad me venit.* Chremes deceives himself, as people will often do.

767. animum aduortendum: cf. 156.

768. quemne: i.e. *eumne dicis* (*puerum*) *quem? Do you mean the child that . . . ? Quem* is of course a relative. Precisely similar is Plaut. *Mil.* 13: —

> Quemne égo servavi in cámpis Curculióniis?

cf. Plaut. *Rud.* 272, 1019, 1231. In *Phorm.* 923, the antecedent is given in the words immediately preceding: —

> Argéntum rursum iúbe rescribi, Phórmio.
> Quodne égo discripsi pórro illis quibus débui?

769. O hominem: for the hiatus see Introd. § 59. **uerum**: *yes.*

770. suffarcinatam: *with a bundle under her dress.*

771. quom: see note on 422. **aliquot adfuerunt liberae**: as Donatus remarks, Terence here follows the Roman custom, according to which at least five free-born women had to be present at the birth of a child to establish its legitimacy. The evidence of slaves was of no value. See *Phorm.* 292: —

> servom hóminem causam oráre leges nón sinunt,
> neque téstimoni díctio est.

772. ne: see note on 324. **illum**: i.e. Chremes. **quoia**: see App. and note on 763.

773. Chremes si puerum, etc.: Davus here expresses the supposed thought of Glycerium. His own comment on the supposition begins at *tanto.*

775. non hercle faciet: for the third person, cf. 179. Davus' scheme is successful. **nunc adeo**: *this very moment,* cf. 415. **sis sciens**: cf. 508.

776. tollis: present for future. See note on 315. **iam**: as in 682, 704.

777. prouoluam . . . peruoluam: *tumble out . . . tumble about.* The threat is made more effective by the play of words. Donatus styles this play of verbs *paromoeon*, a similar play of nouns being *paronomasia.*

778–779. fallacia alia aliam trudit: *one piece of knavery is followed by another.* It is a proverbial expression. *Trudit, treads on the heels of;* cf. Hor. *Carm.* 2. 18. 15, *truditur dies die.*

780. ciuem Atticam: cf. 221. **coactus legibus**: Davus passes into direct speech. See note on 221. It is the Athenian law that is referred to.

781. eho . . . an: cf. 500, 766.

782. iocularium in malum: *into a laughable scrape.* Adjectives in *-arius* belong chiefly to colloquial Latin. See Introd. § 91 (9). **insciens**: the form *inscius* is not found in Plautus or Terence.

783. O Chreme: Davus now can well afford to notice the presence of Chremes. He pretends that he sees him for the first time. **per tempus**: i.e. *in tempore* or *tempestive.*

784. ain tu? *say you so?* Cf. *Eur.* 392; Plaut. *Asin.* 485, 722; *Aul.* 538 (Goetz); Cic. *ad Att.* 4. 5. 1.

785. audistin: Davus repeats his question, in order to convince Chremes thoroughly of his own sincerity in this encounter with Mysis.

786. scelera: accusative; cf. *em astutias* 603. **hanc**: with contemptuous force.

787. hic est ille: *this is the gentleman,* i.e. of whom we have been speaking; cf. *illum* 772; Plaut. *Capt.* 783, *hic illest senex doctus;* Cic. *Tusc.* 5. 36. 103, *hic est ille Demosthenes.* So *οὗτος ἐκεῖνος,* Herod. 1. 32; *τοῦτ' ἔστ' ἐκεῖνο,* Aristoph. *Ranae,* 318. **ne te credas**: the *ne* is final; cf. 706 and note on *ne credas.*

788. mi senex: said in a coaxing tone. The simple sincerity of Mysis is most effective. Chremes does not linger for further evidence, but without more ado goes to find Simo.

789. ne me attigas: the moment Chremes turns his back, Davus gives vent to his pent-up feelings of joy. Mysis, however, still in the dark, repels his friendly advances. *attigere* = *attingere,* occurs only in early writers, and indeed only in the subjunctive form in prohibitions.

790. si pol, etc.: a case of aposiopesis; sc. *narrabo, peream.*

791. inepta: said in a kindly way; cf. *Ad.* 271, *age inepte.*

792. socer: used by anticipation. **fieri**: this quantity is found only at the end of a verse; elsewhere, *fieri.* See Introd. § 88.

793. praediceres; i.e. *praedicere mihi oportebat;* cf. *Phorm.* 297: —

> dotém daretis; quaéreret aliúm virum.

The mood expresses a past unfulfilled duty; cf. Verg. *Aen.* 4. 604: —

> Faces in castra tulissem,
> Implessemque foros flammis, natumque patremque
> Cum genere exstinxem, memet super ipsa dedissem.

A. & G. 266. *e*; B. App. 362; G. 272. 3; H. 559. 6.

794. ex animo: *in sincerity,* explained by *ut fert natura.* **omnia**: we should say simply *things* or *a thing.*

795. de industria: *with premeditation.* According to Donatus, the original in Menander was not expressed interrogatively.

Davus here states the principle of his *modus operandi* in the recent scene, and then probably steps aside with Mysis to explain it more fully. The two, we must suppose, engage in too earnest a conversation to notice the entrance of Crito. Hence the dramatist here dispenses with the usual formulae, elsewhere used in announcing a new character. See 226, 234, 310, 335, 403, etc.

ACT IV. SCENE 5.

Crito, a relative of Chrysis, now arrives from Andros to claim the property of his deceased kinswoman. The spectators would know from his appearance that he had come from abroad. See Introd. § 45.

796. platĕa = πλατεῖα, an instance of the shortening of syllables, due to a change of accent, which sometimes attended the introduction of a Greek word into Latin. So, *balnĕum* and βαλανεῖον, *graphĭum* and γραφεῖον, chorĕa and χορεία.

797. sese: see note on 238. Here there is a similar contrast between the views of Chrysis and Crito. In 71, which is probably the account given by Chrysis herself, we are told that her relatives had neglected her in her poverty.

798. in patria: i.e. Andros. **uiueret**: cf. *Ad.* 108–110. A. & G. 332. *b*; B. 284. 4; G. 644. Rem. 3. *a* and *b*; H. 570. 1.

799. eius morte . . . redierunt bona: Solon had decreed that in cases of intestacy property should pass to the nearest of kin; cf. Aristoph. *Aves* 1665. On *redierunt* Donatus says: Hic ius tractavit dicendo *redierunt;* quia in familiam redeunt, si non est heres de proximo, aut ex testamento. See the interesting chapters (VI and VII) in Maine's *Ancient Law.*

800. obsecro: *Good Heavens!* cf. *Eun.* 962, *Hem, obsecro, an is est?*

801. estne: i.e. *nonne est?* cf. 17 and note. **sobrinus**: Donatus has this note: *Sobrini* sunt consobrinorum filii, nam sic dicit Menander; verum ut alii putant, de sororibus nati, ut sint *sobrini*, quasi *sororini.* According to modern philology, this explanation is substantially correct, *sobrinus* being for **sos*(*o*)*rinus* (*soror*=*sosor); original *sr* in Latin regularly becomes *br*. See B. App. 108. 3. According to Justinian, *Institutes* 3. 6. 4, *consobrini* are properly the children *of sisters;* the children of brothers are *patrueles; amitini* are the

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children of a brother and of a sister. *Consobrini*, however, was also used in a more general sense of any cousins.

803. itan Chrysis, hem? *And so is Chrysis, eh . . . ?* Crito is loth to add *periit* or *mortua est*. *Hem* is added to a question in 194 and 435. **nos perdidit**: *a crushing blow for us*, like *ἀπώλεσέν με* (Eurip. *Alces.* 1002).

804. quid uos: sc. *agitis*. **hic**: the adverb, sc. *vivitis*. **satine recte**: sc. *valetis; satine = satisne*; cf. 749. **sic**: *so so. Est significatio languoris cuiusdam et lentitudinis* (Donatus); cf. *Phorm.* 145. *Quid rei gerit? Sic, tenuiter.*

805. aiunt: *as the saying is.* The word is used in introducing a proverb; cf. *Phorm.* 506 *id quod aiunt, auribus teneo lupum*, and 768. The line was perhaps introduced here as a compliment to Caecilius (see Introd. § 30), in whom it ran thus: —

Vivás ut possis, quándo nec (= non) quis út velis,

but the proverb was known to Menander,

ζῶμεν γὰρ οὐχ ὡς θέλομεν, ἀλλ' ὡς δυνάμεθα (Kock 50),

and before him to Plato, *τοιαῦτα τὰ ἡμέτερά ἐστιν, οὐχ οἷα βούλεταί τις, ἀλλ' οἷα δύναται.* (*Hipp. Maior*, 301 c.) Cf. 305–306.

806. suos parentis: see note on 222.

807. utinam: for similar instances of ellipsis with *utinam* see Cic. *de Orat.* 2. 88. 361, *habetis sermonem bene longum hominis, utinam non impudentis!* So *ad Att.* 7. 11. 7; 13. 22. 4. **auspicato**: cf. note on *optato*, 533. **attuli**: cf. Plaut. *Amph.* 989, *nunc huc me adfero.*

808. tetulissem: this archaic reduplicated form is found in Terence only here and in 832, but is very common in Plautus. Lucretius employs it once (6, 672), and Catullus three times (63. 47 and 52; 66. 35). Neue (Vol. 2, p. 463) shows that the form is found as late as the third century A.D. The ordinary perfect *rettuli = retetuli.*

809. soror: cf. 124.

810. possidet: Chrysis when dying put both Glycerium and her property under the charge of Pamphilus. **hospitem**: i.e. *peregrinum;* cf. 439.

811. litis sequi: cf. *Ad.* 248 and *Phorm.* 408, *litis secter.* It is the Greek *δίκην διώκειν.* **quam . . . facile**: ironical. **hic**: in such a place as Athens, where people were notoriously shrewd and much given to litigation. This is the fundamental idea in the *Wasps* of Aristophanes.

813–814. fere grandicula: *almost grown up. Grandicula* occurs in Plaut. *Poen.* 481, and is formed like *dulciculus*, *Poen.* 390; *molliculus*, *Cas.* 492; *pauperculus*, *Pers.* 345. See App. **illinc**: from Andros. **clamitent**: with indefinite subject.

815. sycophantam: *swindler.* **hereditatem persequi**: i.e. by process of law; cf. *ius persequar*, *Ad.* 163.

816. tum: cf. 746. **non licet**: *I must not.* Crito's conscience or generous nature would not *allow* this.

817. O optume: for the hiatus, see Introd. § 59. **antiquom optines**: *you cling to your old-time honesty. Antiquom* is neuter, as in Plaut. *Most.* 789, *antiquom optines hoc tuom;* cf. *Eun.* 1066, *non cognosco vostrum tam superbum.* In *Hec.* 860, a more specific expression is used, *morem antiquom atque ingenium optines.*

818. maxume: *by all means;* the opposite of *minime;* cf. *Eun.* 189.

819. nolo . . . uideat: A. & G. 331. *b*; B. 296. 1. *a*; G. 546. R. 2; H. 565. 2. **senex**: i.e. Simo.

ACT V. SCENE 1.

Chremes and Simo are engaged in earnest discussion, as they come from the latter's house. In the light of recent developments, Chremes resolutely refuses to adhere to his agreement to give Philumena in marriage to Pamphilus.

820. satis, iam satis, Simo, spectata: note the assibilation; cf. 692. **spectata**: cf. 91 with note.

821. incepi adire: *I was on the point of meeting.* **face**: see note on *face*, 680.

822. inlusi: in metaphorical sense, *gambled away.* See note on 758.

823. immo enim: so in *Phorm.* 338 and *Eun.* 355 (most Mss.). The *enim* is corroborative, *indeed;* cf. note on 91. **nunc quom maxume**: *now especially;* cf. *Ad.* 518, *Phorm.* 204, *Hec.* 115. It is elliptical for *nunc postulo ita ut eo tempore quom maxume postulo.*

824. uerbis . . . re: the same contrast as in λόγῳ . . . ἔργῳ; cf. *Ad.* 164, *Eun.* 742. For the promise referred to, see 572–573. **dudum**: cf. 582.

825. prae studio: *from your eager desire.*

826. modum: *limit.* For the change of construction in the line, cf. 50 and note.

827. remittas: *cease;* cf. Hor. *Carm.* 2. 11. 3, *remittas quaerere.* So *mitte loqui,* 873; *mitte orare,* 904. **iniuriis**: *unjust demands.*

828. at: used in remonstrances. See note on 666. **homini adulescentulo**: see note on *mulier meretrix,* 756. The diminutive is here contemptuous.

829. re uxoria: *matrimony.*

830. ut: here repeated for clearness. Use *I say* in rendering it; cf. *Phorm.* 153, *adeon rem redisse ut . . . patrem ut extimescam!* **seditionem**: *discord.* **incertas**: *insecure,* because if Glycerium is a citizen, Pamphilus would be obliged to get a divorce from Philumena.

831. eius labore atque eius dolore: the repetition and assonance add impressiveness. For *labore* cf. 720 **medicarer**: the son was troubled with an *animum aegrotum,* 193.

832. incepi: *I took the matter in hand.* **res tetulit**: see notes on 188 and 808. **fert**; **feras**: note the play on words; *feras = be content.* Donatus calls attention to the almost tragic tone of this passage.

833. missos face: see note on *me missum face,* 680.

834. per ego te deos oro: cf. 289, 538. **ut ne**: cf. 259, 327. **illis**: i.e. Glycerium and her household.

835. illum: i.e. Pamphilus.

836. nuptiarum gratia: i.e. to hinder the marriage. **ficta atque incepta**: *invented and set on foot; fingo* used as in 220, *et fingunt quandam intĕr se nunc fallăciam.*

837. ea causa, quam ob rem: cf. 382 and note.

838. scio: cf. *audio,* 552 and note.

839. tum: redundant in the temporal clause.

840. praedixit: see 507.

841. nescio qui: *somehow.* **ac uolui**: *as I wanted* to tell you; literally, *and I wanted.* It is a slight case of *hysteron proteron,* or inversion, *uolui* logically preceding *sum oblitus.*

ACT V. SCENE 2.

Davus now comes out of Glycerium's house. For the moment he fails to see Simo or Chremes.

842. animo . . . otioso esse impero: for the construction, cf. *Eun.* 252, *imperavi . . . adsentari.* The infinitive with *impero* is found even in Cicero and Caesar and is not uncommon in post-Augustan writers. **otioso**: *calm.* **em Dauom tibi!** *There is your Davus!*

Davus has just been quoted by Simo, hence the ironical *tibi.* For the case, see A. & G. 236; B. 188. 2. *b*; G. 351; H. 432.

843. unde egreditur? An exclamation in interrogative form. "What does he mean by coming out of that woman's house?" is the thought. **meo praesidio**: ablative of cause with *esse* (842). **hospitis**: for the genitive corresponding to *meo*, see A. & G. 184. *d*; B. 243. 3. *a*; G. 364; H. 393. 6.

844. scelus = *sceleste;* cf. 317.

845. in uado: i.e. *in tuto*, shallow water being near land.

846. bone uir: cf. 616. **ehem Simo!** Davus makes his last fight. He pretends to be glad to see the old men and assures them that he has complied with the orders given in 523.

847. intus: he refers, of course, to Simo's house, assuming as he does that the others did not observe where he came from. **curasti probe**: ironical. *Probe*, for *bene*, is colloquial; cf. Cic. *ad Att.* 5. 1. 2, *de Annio Saturnino curasti probe.*

848. accerse: see note on 546. **bene sane**: *very fine!* cf. *Ad.* 586. *id enim vero hinc nunc abest: that, to be sure, is now the only thing wanting in this matter.* Simo is very ironical, and in his next words comes at once to the point. For *enim vero*, cf. 206. **abest** = *deest;* cf. *Heaut.* 1039, *Quaeris id quod habes, parentis; quod abest non quaeris.*

849. etiam responde: for *etiam*, denoting impatience, cf. *Ad.* 550, *etiam taces? Phorm.* 542, *etiam abis? Heaut.* 235, *etiam caves? Etiam* with the indicative is practically an imperative, and here the imperative replaces the indicative, just as *quin dic* is used for *quin dicis*, 45; cf. Plaut. *Most.* 474, *circumspice etiam.* **istic**: i.e. in Glycerium's house. **ita**: *yes;* cf. *Eun.* 708.

850. tibi ergo: *yes, you; ergo = quidem;* cf. *Phorm.* 755, *haec ergost.* **ii**: the full perfect forms (*ivi*, etc.) of *ire* and compounds are never found in Terence.

851. cum tuo gnato una: *servi excusatio filii accusatio* (Donatus).

852. dixti: see note on *praescripsti*, 151. **853. quid illum censes?** sc. *facere.* Chremes refers sneeringly to his former conversation with Simo. See 552.

854. immo uero: i.e. it is something much worse than a quarrel (*litigat*). For the moment Davus is glad to turn to Chremes, for Simo is in a towering passion. **indignum facinus**: cf. 145. **faxo**: *I'll warrant.* For the form (=*fecero*), see note on 753. The word is parenthetic. Terence has four other instances of the future

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following *faxo* (*Phorm.* 308, 1055; *Eun.* 285, 663), and two instances of the subjunctive *preceding* it (*Ad.* 209, 847). In Plautus the future with *faxo* greatly predominates. See Ussing on *Amph.* 355, Brix on *Trin.* 62.

855. ellum: i.e. *em illum.* According to Spengel, *ellum* and *ellam* are used of persons out of sight or at a distance; *eccum*, *eccam*, and *em* of those near at hand. **confidens**: *brazen-faced;* in a bad sense, as almost always in Latin. **catus**: *canny.* The word had an alien ring in Latin, so that Cicero adds to it *ut ita dicam.* See *de Leg.* 1. 16. 45, *prudentem et, ut ita dicam, catum.* Note the alliteration.

856. uideas: for the mood, see A. & G. 309. *a*; B. 302. 2; G. 505. 3; H. 578. 2. **quantiuis preti**: *of ever so much consequence;* cf. Plaut. *Epid.* 410, *seruom graphicum et quantiuis preti.*

857. tristis ueritas: *earnestness of truth.* *Tristis* is used here *ad laudem* (Donatus); cf. Cic. *in Verr.* 1. 10. 30, *iudex tristis et integer.*

860. Dromŏ, Dromō: the change of quantity is similar to the case of *Manē! cavĕ*, 760, where see note. Spengel compares Plaut. *Pers.* 591, *Tăcĕ, tacē.* Dromo is Simo's *lorarius* or slave-flogger. The same name is found in the *Ad.* and *Heaut.* See p. 69, above.

861. sublimem hunc intro rape: *up with him and away indoors*, i.e. carry him off on your shoulders; cf. *Ad.* 316, *sublimem medium arriperem.* The phrase is common in Plautus. See App. **quantum potest**: sc. *fieri, as soon as possible.* In this phrase *potest* is used impersonally. See note on *potest*, 327.

862. quia lubet: fairly in accord with Davus' prophecy, 213.

863. nihil audio: the colloquial and vivid use of present for future; cf. *facis*, 322; *adeon*, 315.

864. commotum reddam: *I'll give you a shaking;* cf. *effectum reddam*, 703, and see note on *me missum face*, 680. **tamen etsi**: cf. the later *tametsi.*

865. audin: shouted as Dromo begins to carry out Simo's orders; cf. 299. **quadrupedem constringito**: *bind him all fours*, as Melanthius the goat-herd was treated in the *Odyssey* (22. 173), *ἀποστρέψαντε πόδας καὶ χεῖρας ὕπερθεν*, "twisting back his feet and upper limbs."

866. age nunciam, etc.: note the effective change of metre. The punishment is dealt out, and the storm of anger begins to subside. **si uiuo**: *as I live;* cf. *Eun.* 990, *Heaut.* 918, 950; Plaut. *Men.* 903, etc.

868. illi: i.e. *Pamphilo*, corresponding to *tibi* (866). **ne saeui**: see note on *ne nega*, 384.

869. nonne: see note on this word, 238.

870. capere: sc. *me*. For the syntax see note on 245. **laborem**: cf. 720, 831.

ACT V. SCENE 3.

Pamphilus appears and faces his father's indignation.

872. quis me uolt? See note on *me*, 45. **quid ais**: compare notes on the expression, 137 and 184. **omnium**: effective aposiopesis, *cum pro dignitate peccati non inveniat convicium* (Donatus).

873. mitte male loqui: *spare your abuse.* See note on *remittas*, 827.

874. grauius: *too severe.* **possiet**: see note on *siet*, 234.

875. ain tandem: *do you mean to say?* *Tandem* denotes indignant incredulity. The phrase occurs in *Phorm.* 373; Plaut. *Aul.* 296; Cic. *ad Fam.* 9. 21. 1, *Ain tandem? insanire tibi videris?*

876. confidentiam: cf. *confidens*, 855.

877. num cogitat: note the expressive change from the second to the third person, the words being charged with emotion. Simo is soliloquizing, rather than addressing Chremes; cf. 886. For a Shakespearian example, see the dialogue between Malcolm and Macduff (*Macbeth*, Act IV, Scene 3): —

> *Mal.* If such a one be fit to govern, speak:
> I am as I have spoken.
> *Macd.* Fit to govern!
> No, not to live — O nation miserable,
> * * * * * * * *
> When shalt thou see thy wholesome days again,
> Since that the truest issue of thy throne
> By his own interdiction stands accurs'd,
> And does blaspheme his breed?

878. eius color: cf. *Ad.* 643, *Erubuit; salva res est;* Menander, πᾶς ἐρυθριῶν χρηστὸς εἶναί μοι δοκεῖ (Kock, 361).

879. adeo inpotenti esse animo: *to think that he has so completely lost control of himself;* cf. 245.

880. morem, etc.: *mos*, *lex*, and *voluntas patris*, are here mentioned in climax and from the true Roman point of view. What shocks Simo most of all is his son's disregard of the paternal authority; cf. 891.

881. tamen: cf. 94.

882. me miserum: Pamphilus is genuinely sorry for the mischief he has caused. His utterance leads Simo to address him again. **modo . . . demum**: *just now at last.* **id**: *that*, viz., *te miserum esse.* **sensti**: see note on *praescripsti*, 151.

883. olim, quom: see note on 545. **ita**: explained by the infinitive construction *efficiundum* (*esse*) in the next line.

884. aliquo pacto: *at any cost, by hook or by crook; aliquis* is here used for *quivis* or *quilibet.*

885. eodem die: repeating *olim* with more precision, in the same way as *istuc verbum* repeats the more general *istuc* of 883. **uerbum uere**: note the alliteration. **in te accidit**: *befit you.* Similar is the connection in English between *come* and *become.*

886. quid ego? sc. *doleo.*

887. huius: Simo again, in his emotion, turns away from his son and uses the third person.

888–889. an ut, etc.: note the alliteration and assonance, stylistic features which are commonest in impassioned lines; cf. 891. The father's last words imply a deep-seated love for his son, whose affectionate cry, *mi pater!* paves the way to their reconciliation.

890. huius . . . patris: i.e. *mei.* See note on *hic*, 310.

891. liberi: not necessarily implying more than one; cf. the legal definition in the *Digest* (1. 16. 148), *nec est sine liberis, cui vel unus filius unane filia est.* **inuenti inuito**: see note on 888–889. **inuito patre**: see note on 880. Donatus tells us that this line is not derived from Menander, but is original with Terence. The Latin poet naturally lays greater stress on the authority of the *paterfamilias*, which has been so deliberately set at naught by a *filius.*

892. adducti: sc. *a te.* **uiceris**: the future perfect is thus used at times practically as a substitute for an imperative. The speaker angrily concedes that Pamphilus will win his point, so that it is, properly, "it will be found that you have gained the day," or in short, *have your own way.* So, too, the sense of *Ad.* 437, *de istoc ipse viderit*, may be paraphrased thus, "I shall be forced to put up with his having looked after that one," i.e. *let him look after him;* cf. Verg. *Aen.* 10. 743, *de me divom pater . . . viderit;* and Cic. *Phil.* 2. 46. 118, *sed de te tu videris, ego de me ipse profitebor.* See Roby's *Lat. Gr.*, 1485, 1593, and Preface to Part II, p. cvi; G. 245. It is a question, however, whether in (e.g.) *videris* and *viderit* we may not be dealing with jussive subjunctive forms.

893. pauca: sc. *dicere.* **quid dices mihi?** *What can you say to me?*

894. quid: *why?*

896. ego me amare, etc.: Pamphilus speaks with great feeling. Hence the change of metre. See Introd. § 75.

897. me dedo . . . impera: figurative language drawn from military life.

898. amittere = *dimittere;* cf. *Phorm.* 141, 175, 414. **feram**: Pamphilus behaves with wisdom. He first disarms his father's hostility by a full submission to his will, then, before asking for any favors, seeks permission to prove that he has not been guilty of underhand scheming.

899. ut ne: cf. 699. **adlegatum**: i.e. *subornatum; adlegare* is thus used in Plaut. *Pers.* 135 and *Poen.* 1099. So of the swindler in the *Trinummus* (1142) *meo adlegatu venit.*

900. adducas: subjunctive in a "repudiating question." H. 559. 5.

901. ueniam: *permission,* not *pardon.* **te hoc**: two accusatives. **sino**: here Pamphilus hurries off to fetch Crito.

902. comperiar: the deponent form (for *comperire*) is comparatively rare. It occurs only here in Terence. On this line the comment of Donatus is noteworthy: *O paterna pietas! ipse accusator est et redargui se cupit.* Simo desires his son to be at least truthful and honorable.

903. pro peccato, etc.: the double alliteration and broken rhythm of this line suggest that it is proverbial. Otherwise it is not very apt, for no punishment whatever is meted out to Pamphilus unless, as Donatus says, it consists in the accusation itself. In any case *patri* is the emphatic word. A *father* is not disposed to punish with severity an offending son.

ACT V. SCENE 4.

Pamphilus reappears with Crito. Chremes at once recognizes in the latter an old acquaintance, but Simo in a rather surly fashion more than suspects him of being a swindler.

904. mitte orare: cf. 827 and 873. **ut faciam**: i.e. do what you wish, tell what I know about Glycerium. **monet**: *prompts.*

905. cupio: *wish well to;* cf. Caes. *B. G.* 1. 18, *favere et cupere Helvetiis.*

906. Critonem uideo: Donatus rightly praises the poet for this immediate recognition of Crito. To delay it, when the end was so

near at hand, would have complicated matters quite unnecessarily. The recognition at once brings credit to Crito's narrative.

907. Athenas: sc. *venisti*. See note on *me*, 226. **insolens**: in its original sense = *insuetus*. **euenit**: *it so chanced*. An evasive reply. *Pudet fateri propter hereditatem venisse* (Donatus); cf. 814–815.

908. hinc: i.e. of Athens. **eho tu**: Simo does not deign a reply to the previous question, but rather rudely brings Crito to the point.

909. tu negas? The speaker is offended at the tone of the previous question. **paratus**: *primed* to play a part; cf. *meditatus*, 406.

910–912. tune inpune, etc.: note the emphatic repetition (*tune . . . tune*), the asyndeton (911) and the assonance (912) which combine to give an eloquent style to Simo's abuse. **eductos libere**: cf. 274, and see note on 561. **lactas**: cf. 648. **sanun**: i.e. *sanusne*, cf. 299.

913. conglutinas: a favorite word with Cicero.

914. substet: *stand firm*. Pamphilus fears that Crito may go away in disgust, without convincing Simo of his error. **si noris**: for the form of the conditional sentence, see 310 and note.

915. hic uir sit bonus: cf. *adducas*, 900. The case of *hoc quid sit*, 191, is different. See note on that passage.

916. adtemperate: *well-timed*, an adverb used elsewhere only in Seneca, *Ep.* 30, and in Vitruvius, 10. 7. 2. **euenit**: a sarcastic reference to Crito's word (907). **in**: *at the moment of.*

917. uero: *of course*, ironical.

918. ni metuam: for the conditional clause, see 310 and note. The change to the indicative (*habeo*) in the apodosis is due to colloquial freedom and brevity. Pamphilus, if not afraid, could make a suggestion, for he really *has* one to make. He would like to assure Simo that Crito's coming at such a time was purely accidental. **probe**: cf. 847 and note.

919. sycophanta: the accusation feared (815) by Crito comes sooner than was expected. **sic est hic**: *that's his manner*, i.e. such anger is natural to him. Menander's words were οὕτως αὐτός ἐστιν (Donatus). For *sic*, see 62 and note. **mitte**: *take no notice.* **uideat qui siet**: *let him beware of his manner*. Though *qui* refers back to *sic*, yet it is pronominal, not adverbial, *sic* being a colloquial substitute for *talis*, while *qui*, as often, = *qualis;* cf. Cic. *ad Fam.* 7. 23. 1, *fac, qui ego sum, esse te.*

920. si mihi perget, etc. : cf. Homer, *Il.* 20. 250, —

ὁπποῖόν κ' εἴπησθα ἔπος, τοῖόν κ' ἐπακούσαις,

Hesiod, *Works and Days*, 721, —

εἰ δὲ κακὸν εἴποις, τάχα κ' αὐτὸς μεῖζον ἀκούσαις,

and, still more closely, Alcaeus, —

αἴ κ' εἴπῃς τὰ θέλεις, (αὐτὸς) ἀκούσαις κε τά κ' οὐ θέλοις.

921. ego istaec moueo aut curo? *Do I interfere with or concern myself in these affairs?* *moueo* = *perturbo* (Donatus); cf. 516. **tu tuom**: note the emphasis given to the person.

922. quae dico: *my story*, which is told in the following lines. **audierim**: explained by *audivi ex illo*, 927.

923. olim: see note on 221.

924. una: an adverb. **adplicat**: see note on 193.

925. fabulam inceptat: see note on *fabulae*, 224, which is a comment on the same story; cf. 747.

926. opturbat: *interrupt rudely*, = *interstrepit* (Donatus). **tum**: *moreover*; cf. 746, 816.

927. illo: i.e. *Chrysidis patre*. **sese**: i.e. *Phaniam*, the *Atticus quidam*; *se*, not *eum*, because the father of Chrysis reported Phania's story. Hence, too, *esse*, not *fuisse*.

928–929. Pa. Phania. Si. Hem? Pa. Perii! Pamphilus, who must have often heard Phania's name from Glycerium, eagerly prompts the hesitating Crito, whereupon the suspicious Simo turns angrily upon his son, who sees that he has made a mistake. See App.

930. Rhamnusium: Rhamnus (Ῥαμνοῦς), an Attic deme, some seven miles northeast of Marathon on the coast. **aiebat**: both *aiebat* and *aibat* (932) were used by Terence. See note on *servibas*, 38.

932. quid eam tum? sc. *aiebat esse.* **quoiam**: cf. 763.

933. quid tu ais? *tu* as opposed to Crito. **arrige auris**: *translatio a pecudibus* (Donatus); cf. Verg. *Aen.* 1. 152, *arrectis auribus adstant.*

934. qui: i.e. *quo modo.* **noram et scio**: *I knew (him) and am aware of the fact*, viz. that he was your brother.

935. hinc: with *proficiscitur.*

936. poste: cf. 483, 509, and see App.

937–938. quid illo sit factum: see note on 614. **uix sum apud me**: cf. 408 and note. **metu spe gaudio**: note the asyndeton and cf. Verg. *Aen.* 6. 733, *hinc metuunt cupiuntque, dolent gaudentque.* **mirando**: i.e. *dum miror* (Donatus); an ablative of circumstance, though combined with causal ablatives. A. & G. 255; B. 221; G. 409, note; H. 489.

939. ne: cf. 324. **pater!** Simo congratulates Chremes on the recovery of his daughter. Pamphilus is thus encouraged to ask his father's consent, but Chremes interrupts with his doubt.

940. scrupulus: *a slight obstacle*, literally "a small pebble"; cf. *inieci scrupulum*, *Phorm.* 954 and *Ad.* 228. **etiam** = *adhuc;* cf. 116. Note the proceleusmatic (⏑⏑ ⏑ ⏑) in the third foot. **me male habet**: *causes me worry;* cf. 436. **dignus es**: *you deserve it*, i.e. worry. The sense could be made complete with *qui male habearis* (Donatus).

941. cum tua religione: the ablative of accompaniment is here used to express cause; cf. *Phorm.* 465, *cum istoc animo es vituperandus; Eun.* 153, *cum istis factis.* For *religio* cf. 730. **odium**: vocative, used as a term of abuse, like *scelus* 317, 607. **nodum in scirpo quaeris**: *seeking a knot on a bulrush*, a proverb used of people who trouble themselves about purely imaginary difficulties, a bulrush being naturally smooth and straight; cf. Plaut. *Men.* 248; Ennius, *Annales*, 577. M. "You are sweeping the horizon for a cloud," approximates to the meaning.

943. id quaero: it is evidently a weakness of Crito's to forget names; cf. 928.

944. uoluptati: *joy;* cf. Cic. *Fin.* 1. 11. 37, *omne id, quo gaudemus, voluptas est.* For the scansion, see Introd. § 54.

945. Pasibula: i.e. Πασιβούλη. **Ipsast. East**: note the immediate recognition.

946. ipsa: *ostendit Pamphilus quam sua sit Glycerium* (Donatus). **gaudere hoc**: *hoc* is probably an inner object (cf. 964), though it may be a causal ablative.

947. te credo credere: see note on 338, and cf. *putet non putare,* 957. **quod restat**: *for the rest*, i.e. Simo's consent to the wedding. It is a case of aposiopesis.

948. res . . . ipsa: *the simple truth.* **redduxit**: see note on 559.

949. ita ut possedi: Pamphilus uses legal terms. He was the *possessor*, but not the *dominus* (proprietor) of Glycerium. Possession, however, could be converted into ownership, and this is what Pam-

philus wishes Chremes to sanction. **nihil mutat**: cf. 40. The present is used for the future, as in 594 and often. **causa optumast**: Chremes replies in legal terms.

950. nempe id: *I suppose this* — sc. *probas* — *meets with your approval.* There is no real ellipsis, as a gesture would take the place of a verb. Donatus supposed that the dowry was alluded to, but it seems more natural to refer the words to what precedes. **scilicet**: *certainly.* **dos**: the settlement of the dowry was a very important question in a Roman marriage.

951. decem talenta: this is described in 101 as *dos summa.* An Attic talent (60 minae) was worth a little less than $1200. **accipio**: here used in the technical way, for as Donatus says: *Ille nisi dixisset "accipio," dos non esset.*

953. istuc . . . negoti: cf. note on 2. **non potest**: sc. *Davos.*

954. magis ex sese et maius: *which touches him more closely and is weightier; ex* as in *ex re, ex sententia,* etc. Simo is jocular.

955. non recte uinctust: Pamphilus means by *non recte, non iuste* or *iniuria,* but Simo pretends that he means *non diligenter.* So far from ordering Davus to be bound *improperly,* he had given instructions for him *quadrupedem constringi* (865). By his jesting Simo shows *quam propitius sit Pamphilo et quam facile veniam Davo impetrare possit.*

956. O faustum et felicem diem: note the alliteration at the end of the scene; cf. 227. Pamphilus is left on the stage alone.

ACT V. SCENE 5.

Charinus is anxious to hear how matters stand. Donatus remarks that this scene gives Chremes a second son-in-law and makes proper provision for Philumena.

957. prouiso: *I am coming out to see;* cf. *reviso,* 404. **Pamphilus**: the final syllable is long at the end of the half-line. See Introd. § 67. **fors putet**: see App. The subjunctive is potential. **putet non putare**: cf. 947 and see note on 338.

958. at mihi . . . lubet: the sense is this: some people would say these things were too good to be true, and yet I can rejoice in the fact that they really are true.

959. eapropter = *propterea,* used by Lucretius 4. 313. The Epicurean sentiment contained in these lines is taken, according to Donatus, from the *Eunuchus* of Menander, being an illustration, therefore,

of *contaminatio*. (See 16 and note.) The gods, according to Epicurus, dwelt in perfect happiness, untroubled by care, and

> "far aloof
> From envy, hate and pity, and spite and scorn,
> Live the great life which all our greatest fain
> Would follow, centred in eternal calm."
> — Tennyson's *Lucretius*.

960. propriae: *unending*. See note on *proprium*, 716. **nam mi immortalitas partast**: cf. *Heaut.* 693, *deorum vitam apti sumus*; *Hec.* 843, *deus sum si hoc itast*.

961. aegritudo: sc. *animi*, *sorrow*.

962. potissumum: *above all*. True to life, Pamphilus cannot keep his joy to himself. See Tennyson's treatment of this theme in the song in *Maud*, "Go not, happy day."

963. quid illud gaudist? cf. 2 and note. **mallem**: *should have preferred*; see App.

964. solide: cf. *solidum gaudium*, 647. **gaudia**: cognate accusative. This line is a striking instance of double alliteration at the end of a scene; cf. 227 and 956.

ACT V. SCENE 6.

Davus, released from chains, reappears, looking for Pamphilus, who explains to him the happy condition of affairs. Pamphilus promises to assist Charinus in winning Philumena, and when the two have left the stage Davus announces to the audience that the betrothal will take place indoors and that the play is over.

965. O Pamphile: Davus is still smarting from his ill-treatment.

966. nescis . . . scio: note the chiastic order. Pamphilus mentions his own good fortune first.

967. et quidem = *etiam*. **more hominum**: *as is the way of the world*. **sim**: see App.

969. factum bene: cf. 105.

970. pater: i.e. Glycerium's. **summus**: *greatest*; cf. *Phorm.* 35, 1049, and, without *amicus*, *Ad.* 352, *Eun.* 271. **narras probe**: see notes on 367 and 847.

971. num ille somniat, etc.: a proverbial expression; cf. Verg. *Ecl.* 8. 109: —

> Credimus? an, qui amant, ipsi sibi somnia fingunt?

and Publilius Syrus: —

amáns quae suspicátur vigilans sómniat.

972. ah desine: it is natural that at the end of the play the youngest member of the family should not be forgotten, but Davus, having regard for the feelings of the audience, wisely prevents the father from enlarging on the subject.

973. solus est quem diligant di: Davus thus sums up all that a gushing father might have said in praise of his child; cf. *Phorm.* 854: —

Nám sine controvérsia ab dis sólus diligere, Ántipho.

A Greek proverb ran, *ὃν οἱ θεοὶ φιλοῦσιν, ἀποθνήσκει νέος*, *whom the gods love dies young*, but Davus is not thinking of it. See App.

974. in tempore ipso: cf. 532. **mi**: *dativus commodi*; A. & G. 235. note; B. 188; G. 350. 2; H. 425. 2.

975. bene factum! *my congratulations!* cf. 105, 969. **in tuis secundis**: *in your good fortune*; with the neuter *secunda*, cf. *omnia mea occulta*, *Heaut.* 575; *tua iusta*, *Phorm.* 280.

976. tuos: *in your hands* (Wagner), explained by the next word.

977. memini: *I'm not forgetting that.* **atque adeo**: see note on 532. **illum** anticipates the subject of *exeat*. The withdrawal of Pamphilus and Charinus at this point is well-timed. The love affair of Charinus is very secondary to that of Pamphilus, and therefore the poet, who could hardly have enlarged upon the episode without tiresome repetition, deems it sufficient to assure the audience that all will go well within. The remark of Donatus is worth noting: *Audacter et artificiose binos amores et binas nuptias in una fabula machinatus est: et id extra praescriptum Menandri, cuius comoediam transferebat; idcirco aliud in proscaenio, aliud post scaenam rettulit, ne vel iusto longior fieret, vel in eandem* [[1] *καταστροφὴν bini amores*] *propter rerum similitudinem cogerentur.*

978. sequere hac tu me: *tu* is addressed to Charinus. **intus**: see App. **apud Glyceriumst**: sc. *Chremes.*

980. despondebitur: used impersonally. See note on 102.

981. siquid est quod restet: for the subjunctive *restet*, see A. & G. 320 *a*; B. 283. 2; G. 631. 2; H. 591. Meissner, following Donatus, is probably right in referring this remark to the disposal of the property which led to Crito's visit to Athens (799), which would now fall

[1] Added by Ritschl.

to him without question (806 ff.) This, however, was too small a matter to be dwelt upon.

ω Plaudite: in all the Mss., *ω* represents the person who appears last and closes the play. This person, according to Horace (*Ars. Poet.* 155), *donec cantor "vos plaudite" dicat*, was the *cantor*, on whom see Introd. § 73. All the plays of Terence are closed by the *cantor*. In Plautus, this *ω* is found only in the *Trinummus*. The single word *plaudite* occurs at the close of the *Andria*, *Hecyra*, and *Adelphoe*. In the *Phormio*, *Eunuchus*, and *Heauton*, it is enlarged into *vos valete et plaudite*. In Plautus there is much more variety, and in a few plays (e.g. the *Captivi* and *Asinaria*), the whole *troupe* of actors (*grex* or *caterva*) come forward to deliver an epilogue. In the *Epidicus*, this was spoken by the *poeta* himself.

For another, but spurious, ending to this play, see App.

APPENDIX.

This appendix is devoted chiefly to a discussion of disputed readings and interpretations, prefixed by an account of the manuscripts and the question of their relative importance.

For convenience, the following contractions will generally be used in speaking of commentators and editors: Bent. = Bentley; Don. = Donatus; Eugr. = Eugraphius; Dz. = Dziatzko; Fleck. = Fleckeisen; Meis. = Meissner; Rit. = Ritter; Spen. = Spengel; Umpf. = Umpfenbach; Wag. = Wagner. When no work is specified in connection with Schlee, the one referred to is his *Scholia Terentiana*, Leipsic, 1893.

Manuscripts.

The principal Mss. of Terence are the following: —

A. *Bembinus*, now in the Vatican library in Rome. It is of the fourth or fifth century, and is written in rustic capitals. Though the oldest and most important of the Mss., it is available for less than one hundred lines of the *Andria*, viz. 888 to end. Only a few letters survive to represent lines 787–887. The earlier part of the play is completely lost. The order of the plays is *Andr.*, *Eun.*, *Heaut.*, *Phorm.*, *Hec.*, *Ad.*

The remaining Mss. are written in minuscule characters and may be divided into three groups, those which show close kinship to one another being classed together under γ or δ. The third, or mixed group (μ), includes those which cannot be classified so easily.

Group γ.

P. *Parisinus*, now in the Bibliothèque Nationale in Paris. It is of the ninth or tenth century, is finely illustrated, and preserves the metres. The order of the plays is mainly chronological, viz. *Andr.*, *Eun.*, *Heaut.*, *Ad.*, *Hec.*, *Phorm.* See Introd. p. li, note 3. Lines 804–853 of the *Andria* were originally omitted, but have been supplied by a different hand.

C. *Vaticanus*, in the Vatican library, of the ninth or tenth century. A less faithful copy of the same original as P.

B. *Basilicanus*, now in the library of the Vatican Basilica, of the tenth century. A mere reproduction of C.

O. *Dunelmensis*, in the Bodleian library, Oxford. It is probably of the twelfth century.[1] Illustrated.

GROUP δ.

D. *Victorianus*, in the Laurentian library in Florence. It is of the tenth century. Certain of its folia[2] belong to a later century, and are inferior to the rest. These include *Andr.* 98–179, 384–453, and 846–903. Except in some of the prologues, it has not preserved the metres. The order of plays is alphabetical, rather than chronological, viz. *Andr.*, *Ad.*, *Eun.*, *Phorm.*,[3] *Heaut.*, *Hec.*

G. *Decurtatus*, in the Vatican library, of the eleventh century. Several of its folia are lost. The order of plays is the same as in D.

V. *Fragmentum Vindobonense*, in Vienna, of the tenth century. A mere fragment. Of the *Andria* it contains only lines 912–981.

GROUP μ.

F. *Ambrosianus*, in Milan, of the tenth century. Illustrated. The *Andria* is wholly lost. The other plays are given in the same order as in P, C, and O.

E. *Riccardianus*, in Florence, of the eleventh century. It lacks *Andr.* 1–39. The plays are in the same order as in F.

Under μ should be mentioned the *Lipsiensis* (L, of the tenth century, lacking *Andr.* 74–376) and the *Regii codices* employed by Bentley, especially R (15 A XII), the *Regius par excellence*, and Ch. (*Chartaceus*), the *Regius* 15 A XI.[4]

To all the Mss., with the single exception of the *Bembinus*, is

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[1] For an account of this, the *veterrimus* or *vetustissimus of* Bentley, see the article by Charles Hoeing in the *Amer. Jour. of Archæology*, vol. iv (1900), pp. 310 ff.

[2] See Schlee in *Wiener Studien*, vol. 46 (1891), pp. 147–150; also my paper on *The Text of the Andria of Terence*, in *Transactions of the Amer. Phil. Assoc.*, vol. XXX (1899), p. 8.

[3] In some earlier Ms. from which D is descended, *Phormio* was spelled *Formio*. See Leo, in *Rhein. Museum*, vol. XXXVIII (1883), p. 319.

[4] See Warren, *On Bentley's English Mss. of Terence*, in *Amer. Jour. of Phil.*, vol. III, p. 59.

appended the name of a certain Calliopius. Who Calliopius was, and when he lived, are vexed questions; but it is now agreed that all our Mss. except A are descended from a common ancestor, which gave the text of Terence, as revised by Calliopius.

It is commonly believed that the Mss. of the γ group are the purest representatives of the Calliopian recension, while those of the δ family, though betraying the hand of Calliopius, are descended from a Ms. prepared with the additional help of the commentaries of Donatus, Servius, and Priscian. Aelius Donatus, whose valuable commentary on Terence is extant, lived in the middle of the fourth century. Servius, who is best known to us as a commentator on Vergil, belongs to the end of the same century; and Priscian, the great grammarian, flourished in the beginning of the sixth century. The grammarian Eugraphius, whose commentary on Terence is still extant, was, it would seem, a younger contemporary of Priscian. It is probable that Calliopius was earlier than any of the commentators just mentioned. Leo[1] places him in the third century, and Konrad Braun[2] in the end of the third or the beginning of the fourth. Dziatzko,[3] Schlee, and others, however, assign him to the fifth century, and therefore suppose him to be later than Donatus.

Scholars have generally assumed that the δ group possesses a decided superiority over the γ family. Indeed, Spengel is the only editor of Terence who consistently gives the preference to P. The traditional and generally accepted view was ably combated by Professor Pease, in a paper *On the Relative Value of the Mss. of Terence*, published in the *Transactions of the American Philological Association* for 1887, vol. XVIII. Basing his arguments on the *apparatus criticus* furnished by Umpfenbach, Professor Pease proved, by carefully comparing the Mss. and counting the variants, that the importance of the γ family had been seriously underrated, that A more often agrees with it than with the δ family, and that far fewer errors had crept into the archetype of the former than into that of the latter.

Even those editors who believe that more weight should be given to the δ than to the γ family do not live up to their theory. In my paper on *The Text of the Andria of Terence*[4] I have proved, I believe, that not only Spengel, but also Dziatzko and Fleckeisen actually accept

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[1] *Rhein. Museum*, vol. XXXVIII, pp. 321 ff.

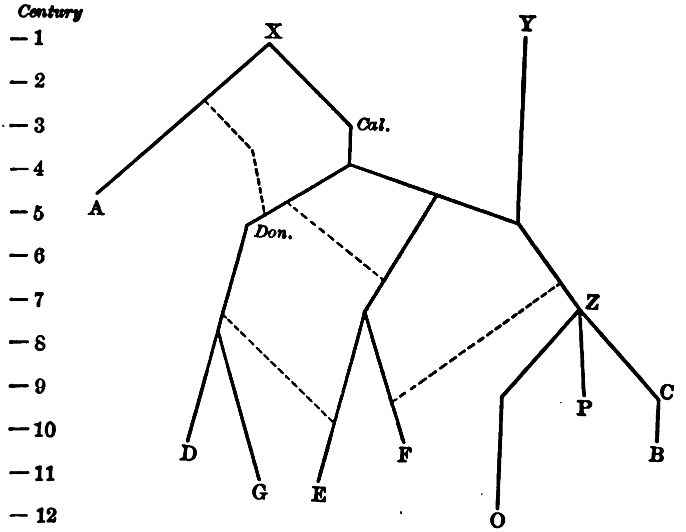
[2] *Quaestiones Terentianae*, Göttingen, 1877.

[3] *Commentationes Wölfflinianae*, Leipsic, 1891.

[4] *Transactions of the Amer. Phil. Assoc.*, vol. XXX (1899).

P's readings more frequently than D's, — in other words, allow that P is more authoritative than D. It is also to be noted that in the eighty-five lines of the *Andria* (lines 903–912 are lost) wherein we can compare A's readings with conflicting ones in D and P, A agrees with P nearly twice as often as with D. This being the case, it seems to me a fair inference that, when in the *Andria* P and D conflict, and yet neither reading is intrinsically objectionable, we should accept the evidence of the *Parisinus* in preference to that of the *Victorianus*.[1]

To illustrate what I conceive to be the probable connection between the principal Mss. I append a diagram : —



In this diagram, X indicates the archetype from which both A and the Calliopian Mss. are derived. The contractions *Cal.* and *Don.* denote the place occupied by Calliopius and Donatus in the history of the text. Y indicates a very early Ms. from which were derived the illustrations found in P C F. Whether the archetype of γ, viz. Z, derived any of its text from Y is uncertain, but probably some of the excel-

[1] Illustrations are given in my paper, referred to above.

lence of P may thus be accounted for. The dotted cross-lines indicate the more decided crossing of influences between the several groups. F, however, is more akin to γ than to δ. The order of plays in X was chronological, but in the archetype of δ alphabetical.[1] The line of descent to which D belongs probably involved more frequent copying than that in which P occurs, and "frequent copying, however well done, corrupts the text."[2]

Umpfenbach's edition (Berlin, 1870) furnishes the *apparatus criticus* upon which every editor of Terence must, for the present,[3] base his work. That this *apparatus* is by no means perfect, has been shown by Warren, Hauler, and Schlee. Warren offers some corrections of Umpfenbach in the *American Journal of Philology*, vol. III, pp. 59 ff., and I have availed myself both of these and of others very kindly furnished me by that well-known scholar in a private letter. The corrections which he has made in the collation of the *Parisinus* do not materially affect the conclusions either of Professor Pease or myself as to the value of P, if, indeed, they do not lend them additional support.[4]

Besides Umpfenbach's work, there are many valuable editions of Terence, which an editor must carefully study. Of the older ones, by far the most important is that of the English Bentley (Cambridge, 1726; Amsterdam, 1727). This edition, rightly described by Schanz as *epochemachend*, is still a most valuable work, and no one, perhaps, is in a better position to appreciate the marvellous learning and critical acumen of Richard Bentley than is the editor of Terence. The edition by Westerhovius (The Hague, 1726; reprint by Stallbaum, Leipsic, 1830) is valuable, mainly because it contains the commentary of Donatus, but both this and the scholia of Eugraphius are given in the edition by Klotz (Leipsic, 1838–1839). Fleckeisen's Terence was first published in 1857, in the Teubner series (Leipsic). A second edition appeared forty-one years later, in 1898. A comparison of the two editions shows a remarkable number of textual differences. Very valuable is Dziatzko's edition (Leipsic, 1884), with its *adnotatio critica*. Of the special editions of the *Andria*, the best are those by Klotz (Leipsic,

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[1] On this question, see Leo in *Rhein. Museum*, vol. XXXVIII (1883), pp. 320 ff.

[2] Pease, p. 30.

[3] Another is in preparation. See Kauer, *Wiener Studien*, 1898, p. 267.

[4] Professor Pease has himself collated the *Parisinus* for the last five plays of Terence.

1865), Meissner (Bernburg, 1876), and Spengel (2d, Berlin, 1888). The last named is particularly important, as the frequent references to it in these notes will indicate. Other editions will be referred to from time to time, as occasion may demand.

Many of the difficulties in the text and interpretation of Terence are discussed in the numerous philological journals of Europe and America. References will be given in the notes.

DIDASCALIA.

The *didascalia* is compiled from the *argumentum* of Donatus, and assimilated to the *didascaliae* of other plays.

4. *Hatilius:* Elmer (ed. of *Phorm.*, p. 154) argues for the spelling *Atilius*, but the aspirate is given by A in the *didascaliae* of the *Eun.* and *Ad.*, and Hauler compares C.I.L. X, 8067, 11, *L. Hatilius Felix.*

PERIOCHA.

4. *namque aliam:* most Mss. have *nam aliam*, an impossible hiatus. *Namque* is read by Umpf. Meis. and now Fleck. So Cod. Harleianus, 2563.

11. *adgnitam:* so P C. So in *Phorm.*, per. 12 A C D and also P. (Umpf. incorrect here.)

PROLOGUE.

6. *maliuoli:* on recomposition, see B. App. § 87.

8. *aduortite:* see Spengel, in *Anhang.*

10. On Terence's use of full and contracted verb-forms, see Conradt, *Hermes*, vol. X, p. 106; Engelbrecht, *Wiener Studien*, vol. VI (1884), pp. 225 ff.

12. *stilo:* on the metaphor in Plautus and Terence, see Langen, *Neue Jahrb. für Philologie*, vol. CXXV (1882), pp. 673 and 753.

15. *uitúperant:* in view of the ictus, Lindsay, in *Philologus*, vol. LI, pp. 364 ff., suggests the omission of *atque* (after D), so as to allow *uituperant.* However, we have *inópia* (71), *facílius* (203), and *inítium* (709), together with other more or less certain cases of the abnormal pronunciation in Terence. See Introd. § 53.

16. *contaminari:* according to Professor F. D. Allen (*Proceedings of the American Philological Association*, vol. XIX, p. xxv), Terence uses the word only in its ordinary signification of *spoiling*: He spoiled for subsequent use a number of Greek plays; they could no longer be done into Latin.

21. The proposal to take *istorum obscuram diligentiam* in the

sense of *istorum obscurorum diligentiam* I have rejected, as foreign to the simple style of Terence. *Diligentiam*, too, seems to need definition, and the defining adjective should refer to style.

TEXT.

35. *a paruolo:* for many similar examples, see Rolfe in Wölfflin's *Archiv*, vol. X, pp. 502–503.

51, 52. Mss. have: —

> Nam is póstquam excessit éx ephebis, Sósia,
> Liberius uiuendi fuit potestas, nam antea.

Umpf. and Meis. read *Sosia, et* on the authority of Don. The words *Sosia . . . potestas* are rejected by C. F. Hermann (*Rhein. Museum*, vol. VI, p. 444) and Dz.

The passage has caused much trouble. The second line will not scan, notwithstanding the attempts at making either *liberius* a trisyllable (Faernus, Rit. Klotz, Wag. Umpf.) or *uiuendi* a dissyllable (Meis.). Equally impossible is Bentley's *libera* or Spengel's conjecture of *ubi* (accepted by Fleck.) or of *ut* — in each case without a verb — for *fuit*, and very harsh is Spengel's suggestion of *est*. As Weise points out, *liberius . . . potestas* forms an apodosis which clashes with the real apodosis in 55–59. *Et* or *ac* (Guyet and Bent.) at the end of a line is out of the question (Conradt, *Hermes*, vol. X, pp. 106 ff.). In origin, the words are probably a prose gloss on the preceding line.

58. *horum nihil ille:* thus Fleck., but *horum ille nihil*, Mss. See Schmidt, in *Hermes*, vol. VIII (1874), p. 478.

64. The rhythm is faulty, but in view of Mss. evidence and Don. we must retain the traditional text; cf. App. 154. Fleck. resorts to transposition: —

> aduórsus nemini, eórum studiis óbsequi.

70. *huc uiciniam:* see Spen. and cf. Schlee, p. 70 (on *Phorm.* 1. 2. 45).

79. *dehinc:* thus P O. See Warren, *Amer. Jour. of Phil.*, vol. III, p. 60.

87. *Niceratum:* so Mss. For the ĕ, notwithstanding Νικήρατος, cf. *Sĭmo* and Σίμων. Spengel's suggestion that *Nicĕratus* is due to analogy with Ἐράτων, Ἐρατώνυμος, etc., is plausible. Fleck.'s conjecture of *Nicāretum* (generally accepted) is rejected in his last edition.

90. *comperiebam:* Fleck., who reads *comperibam* here and *aībat*, 930, follows Engelbrecht (*Wiener Studien*, vol. VI, 1884, pp. 216 ff.). Here the longer form may be due to the desire for ὁμοιοτέλευτον. See Hauler, *Terentiana*, p. 21.

103. Either *igitur* (omitted by P C B) or *uerae* (*uere* D G E) before *fiant* must be rejected. But 47 seems to necessitate *uerae* here. 'This is only a pretence of a wedding,' Simo has said. 'Why is not a real one celebrated?' now asks Sosia.

As to *igitur*, Wölfflin (*Archiv*, vol. III, pp. 560–561) has shown that it is commoner in Terence's earliest plays (*Andr.* and *Eun.*, five times each), but is never found in the *Ad.*, and only once in the *Hec.* Perhaps the number in the earlier plays should be reduced. See Quintilian, 1. 5. 39.

104. The substance of the note on *quibus* = *post quam*, is due to Professor Bennett.

107. *amarant:* thus Bent. and Muretus, followed by Meis. Dz. Fleck. The Mss. *amabant* is probably due to *amabant*, 88.

112. On *mihī*, *tibī*, etc., see F. Cramer in *Neue Jahrb. für Philologie*, vol. CLV (1897), p. 101.

116. Birt in *Rhein. Museum*, vol. LI (1896), p. 70, derives *etiam* from *eti* (= ἔτι) and *iam*, so that the temporal sense is original. See, too, Kirk in *Amer. Jour. of Phil.*, vol. XVIII (1897), p. 26.

quid est? Dz. Spen. Fleck. accept the *quid id est* of D E, but Schlee, who in Wölfflin's *Archiv*, vol. III (1886), p. 556, advocated *id*, now rejects it (~~*Wiener Studien*~~, vol. XLVI, 1891, p. 147) because of the little weight of D here. K.M. 46

118. On *unam*, see Maixner in *Wiener Studien*, vol. X (1888), p. 318.

120. On this *ellipsis Terentiana*, see Schoell in *Rhein. Museum*, vol. XLIV (1889), p. 284.

145. *indignum facinus:* although in 854 these words are governed by *audies*, yet here it is more dramatic if we regard the expression as an exclamation of Simo's. So Bent. Umpf. Klotz, Meis. Dz.; cf. *Eun.* 70, *Phorm.* 613, and Quintilian, 5. 12. 12.

154. The line is metrically faulty; cf. 64. Fleck. secures a caesura by inserting *tibi* before *locus* and reading *relictust*. We have the same difficulty in 167 and 447.

155. It is decidedly preferable (with Bent. and Klotz) to make this line the protasis to 156, for in the following lines (157, 158), in which Simo expresses his purpose, the protasis and apodosis are practically repeated, *uera obiurgandi causa sit* being the equivalent of *animum*

aduortenda iniuriast, and *si deneget* reproducing *si nolit*. Editors generally punctuate with a full stop or a colon after *nolit ducere*.

156. *animum aduortenda:* in view of the Mss. inconsistencies and uncertainties in the spelling of *uortere* (*uertere*) and derivatives in Terence, it seems well to adhere throughout to the older form *uort-*. See the Hauler-Dziatzko *Phormio*, p. 58; Lindsay, *Lat. Lang.*, p. 467.

167. See App. 154. An easy emendation would be, —

Qui mi éxorandust; ét ego spero cónfore.

171. *sequar:* if, as seems probable, Simo remains on the stage, *sequar* is better than *sequor*. The latter is used in *Eun.* 908, *i prae, sequor,* but there the speaker follows immediately. G and O give *sequar.* & others

173. *modo:* it is not necessary for Simo to go within after the first scene to inform the household, for his words in 47 imply that this had been done before, and lines 159 ff. show that Davus had already excited his master's suspicions. *Modo* then refers back to a moment just before the opening, not of sc. 2, but of sc. 1. So Don. and Bent.

175. *semper lenitas:* several editors (including Klotz, Wag. Meis.) take *semper* in an attributive sense with *lenitas*, but such a use, rare at all times, is quite uncertain for Terence. The nearest parallel is *Heaut.* 53, *Quamquam haec inter nos nuper notitia admodumst*, where, however, *est* is equivalent to *facta est*. The case is different with (e.g.) *circum itione*, 202, where the noun has a strong verbal force.

181. *interoscitantis:* Conradt's conjecture, accepted by Dz. and Fleck., is supported by a lemma in M (Schlee, pp. 17, 34).

184. For *hem* Fleck. now reads *em*, which is certainly less appropriate here. The difference between the two interjections is well put by Köhler, in Wölfflin's *Archiv*, vol. VI (1889), *Die Partikel en* (*em*), thus: *em* accompanies the action, *hem* accompanies the succeeding impression. A good illustration is *Ad.* 559: De. *Hem, quid narras?* Sy. *Em, uide ut discidit labrum.* So here *hem* implies that the speaker has just noticed Simo. *Em* is originally the accusative of a demonstrative pronoun. (For another derivation, see Lindsay, *Lat. Lang.*, p. 617.) The Mss. here show no disagreement, but Köhler (footnote, p. 29) points out that P C[1] with A are very trustworthy in preserving the distinction between *hem* and *em*.

189. *aliám . . . álios:* on the change of ictus, cf. *hocinést . . . hócinest*, 236; *itán . . . ítane*, 492; *ípso . . . ipsúm*, 532; *Drómŏ . . . Dromó*, 859; *uérum . . . uerúm*, 958.

190. *dehinc*, in ordinary temporal sense, not 'hence,' 'accordingly,' as given in Lewis' Latin Lexicon.

202. *circum itione:* this reading of Bentley's is confirmed by R (15 A XII), "as far as I know the only Ms. which offers *circum itione*" (Warren, in *Amer. Jour. of Phil.*, vol. III, p. 67). It is given, however, in the *Glossarium Terentianum*, 106 (Goetz), and M has *circummitione* (Schlee).

usus es: Don. mentions a variant *usor es*, on which see Schöll (Wölfflin's *Archiv*, vol. II, p. 210).

203. Spengel is incorrect in making *facĭlius* the normal pronunciation for Terence. See Lindsay in *Philologus*, vol. LI, pp. 364 ff.

205. *neque tu hau(d):* the authority of Don. must be regarded as more weighty than that of the Mss. The latter (Bent.'s R — 15 A XII — shows *haud* as a correction for *hoc*) have *neque tu hoc*, but Don. has *haud*, thus yielding for Terence an illustration of the negative pleonasm, so common in Plautus. See Brix on *Men.* 371, *neque id haud inmerito tuo*, where, as here, there are three negatives altogether. The explanation of Don., that the three negatives are equivalent to one, is of course incorrect, but indicating as it does (if the reading of Don. is correct), that the usage was not understood in his day, is an additional argument against *hoc*. As is the case here, Plautus always has a pronoun between *neque* and *haud*.

On the spelling *hau* before consonants (adopted by Fleck.), see Lindsay, *Lat. Lang.*, pp. 120, 122; also Lionel Horton-Smith on *The Origin of Latin haud and Greek οὐ*, in *Amer. Jour. of Phil.*, vol. XVIII (1897), pp. 43 ff. According to Horton-Smith, *haud* and *οὐ* are identical, *h* being due to the tendency to aspiration, and *d* to false analogy with *sed*, aided perhaps by extension of the ablatival *d*.

210. *opĭtulor:* Lindsay in *Philologus*, vol. LI, pp. 364 ff., is inclined to regard this as a case of "later treatment" to avoid the archaic *-ŏr*. He suggests *si ŏpitulŏr*. But see App. on 15, and note on 203.

212. *nuptiis*: see Schlee, p. 35.

213. Conjectural emendations for this line are quite unnecessary.

219. *decreuerunt:* see Engelbrecht in *Wiener Studien*, vol. VI (1884), pp. 216 ff.

221. *olim hinc quidam.* Both rhythm and sense are improved by inserting *hinc* with Bent. Without *hinc*, a spondaic word, *olim*, would fill the fourth foot in a senarius. (See Draheim in *Hermes*, vol. XV, p. 239.) Moreover, to prove that the girl was a *ciuis Attica*, it is necessary to state that the *mercator* came from Athens.

225. *atque ipsis:* Mss. If *atque* is to give place to *atqui*, wherever an adversative idea is involved, Mss. evidence must be set aside in many passages in Plautus and Terence. Cf. 525, *Ad.* 40 and 362, *Trin.*

746 and 1164, *Capt.* 479 and 481. Dz. and Fleck., who read *atqui* here or in 525, are inconsistent, for both retain *atque* in *Ad.* 40, and Dz. retains it in *Ad.* 362.

226–227. *forum ut*: Mss. Dz. and Fleck. rightly reject *ut* at the end of the line. Monosyllables of all kinds are rare at the end of senarii, and rarest of all are those which are not closely connected with the preceding word. Three-fourths of the cases found are forms of *esse*. Besides these we have, in the *Andria*, 450, 468, 741, 804 (see Fabia, in *Revue de Philologie*, vol. XVII, 1893, pp. 29–32; Meissner, *Neue Jahrb. für Philologie*, 1884, pp. 289 ff.; and Conradt in *Hermes*, vol. X, pp. 106 ff.).

229. *pol:* We assume that the word is abridged from *Pollux*. A very different explanation of *pol* is given by Stowasser (*Zeitschrift für die österreichischen Gymnasien*, vol. XL, 1889, pp. 505 ff.), viz. that it is the adverbially used positive of *plus*, hence *pol*, *plus*, *plurimum* = πολύ, πλέον, πλεῖστον. *Edepol*, again, is *e-de(m)-pol*, like *e-qui(d)-dem*, of three elements. This explanation rests upon a slight foundation. Priscian, II, 74, 20 (K), ranks *semel*, *pol*, *edepol* together as adverbs, like *facul*, *difficul*.

237. Spen. makes the line trochaic, but in most cases in Terence, where *pro* is followed by an accusative, the ictus comes on *pro*. So in 246, *Ad.* 746, *Heaut.* 61, *Eun.* 943. Also in *pró deum immortálium*, *Phorm.* 351. Exceptional is *Hec.* 198, *pro deum átque hominum fidém*.

hoc: besides the Ms. of Corpus Christi College used by Bent., M preserved this reading (Schlee, p. 34). Thus Bent. Umpf. Meis. Others read *haec*.

238. Fleck. transposes *decreрat* to the end of the clause, for the sake of the ictus. Conradt, however (*De Versuum Terent. structura*, p. 21), gives several examples similar to *uxórem dècrerát;* cf. (e.g.) *Eun.* 1035, *inuéntor inceptór*.

nonne: see Morris, *On the Sentence Question in Plautus and Terence*, in *Amer. Jour. of Phil.*, vol. XI, p. 16.

245. On *-ne*, see Warren, *Amer. Jour. of Phil.*, vol. II, p. 75.

247. On the declension of *Chremes*, see Hauler, *Quaestiones Terentianae*, p. 11.

248. *quot modis:* Dz. reads *quod*, as *aliquod* in *Phorm.* 159; but see Hauler on the latter passage (in *Anhang*).

258. *rescissem*: Mss. There seems no good reason why Terence should here depart from his rule of using the full perfect forms of such verbs only at the end of a line, and therefore *resciuissem* (Meis.

Spen. Fleck.) is excluded. See note on 10. On the other hand, *quód si egō rescissem* (Dz.) is impossible. Mss. also have *nunc me roget* (*nunc* is omitted by Don. and Eugr.); Spen. omits *me*, Fleck. *nunc*. Hauler approves of the scansion *síquis*, on the analogy of *síquidem* (Hauler-Dz., *Phorm.*, p. 55). The best way to deal with the difficulties of the line seems to be to return to Bentley's conjecture, viz.: —

Quód si ego scissem id príus, quid facerem, sí quis nunc me intérroget.

Interroget comes from Eugr.

265. *aut aliquid de illa me aduorsum hunc loqui*: Mss. According to most editors, either *aliquid* or *de illa* must go. Spen. retains *aliquid*, but, as Bent. says, "*de illa*" *profecto hic necessarium est; nisi enim de Glycerio loqueretur, quid ad rem?* Fleck., however, by transposing *aliquid* and *de illa*, is able to keep both. He also transposes *nunc* and *peropust*, which is unnecessary.

268. *die*: P[1] C O D. So Dz. and Spen. *Diem* (*diē*, P[2]) is preferred by Bent. Umpf. Meis. Fleck., notwithstanding its unusual position.

270. Mss. except G give *hem* before *egone*. Dz. and Fleck. reject it. Even if retained, its metrical effect is practically lost.

276. *uereor:* so P (Warren), D[2] B and M (Schlee, p. 18); *uerear* (D[1] O) is read by editors generally. Warren now thinks that *-or* in P was *in rasura*.

in te sit solo situm, G and R (Bent's 15 A XII), but *solo sit situm*, *rell. codices*. Umpf. and Spen. take the latter, but more monotonous reading. See Brix in *Anhang* on Plaut. *Mil.* 266.

281. *scio, esse meritam:* thus Bentley, omitting *hanc*, which a maid would hardly use in speaking of her absent mistress. It is omitted in γ, but all Mss. have the order *meritam esse*.

289. In view of Mss. uncertainty here, almost every editor has his own corrections to offer. A study of parallel passages (see note) will show that those of Dz., with

quod pér ego te hanc nunc déxtram oro et geniúm tuom,

and of Fleck. (after Rein and followed in the text) are best.

296. *fidei:* so the Mss. and now Fleck. See Introd. § 85 (6).

299. *accerso:* both forms, *arcesso* and *accerso*, were used by Plautus (so in puns *accersunt Acceruntem*, *Most.* 509, and *arcessis Arcilinem*, *Truc.* 130). In *Eun.* 510, P and C have *accers-*, D and G *arcess-*; in *Eun.* 592, D G alone have *arcess-*; in *Ad.* 354, A P[1] D G E have *accers-*, P[2] C F *arcess-*; in *Ad.* 904, all Mss. give *accers-*. In *Andr.* 515,

though P has *arcess-*, O has *accers-*. The Mss. evidence is therefore in favor of *accers-* in Terence.

303. *adtentus:* this is the spelling of the Bembine in *Ad.* 834.

317. Reading *abi* | *hinc,* Th. Birt makes the line iambic (*Rhein. Museum*, vol. LIV, 1899, p. 216). But *ăbī* is nowhere found in Terence; cf. 255.

332. *adipiscier:* thus the Mss. See Spengel's note. Hauler now gives this form in *Phorm.* 406, where Dz. had *apiscier.*

343. Most editors retain *aut* after *quaeram.* But *sex ex nostris meliores non agnoscunt illud* "*aut*" (Bent.).

345. *euge o Charine:* Fleck. introduced the *o* from old editions. So Meis. and Dz. Bentley took the *e* of *eugē* as long, notwithstanding *εὖγε.* Thus too Spengel.

347. *certo:* Mss. here give *certe* (so Umpf. and Fleck.), but in *Phorm.* 164 A has *certo* with *certe* as a later correction. There D had *certe* originally. See Schlee, *Scholia Terent.*, p. 36. It seems best to keep *certo* in this combination and order, as in Plautus, e.g. *Men.* 314, but *certe hercle* as in *Andr.* 495, *Phorm.* 523, etc.

365. *ornati:* Leo reads *lectus* in Plaut. *Amph.* 513, but the Mss. have *lecti.*

368. *Chremi:* so Fleck. Meis. Dz. Spen. after Don. *sic Chremi, ut Ulixi, ut Achilli.* Mss. give *Chremis* and so Umpf. In *Heaut.* 1065, where A has *Archonidi*, the rest give *Archonidis.*

372. *necessus:* the Mss. here show *necesse*, but A has *necessus* in *Eun.* 998 and *Heaut.* 360. See Lachmann on Lucretius, 6. 815.

375. Umpf. and Spen. follow the Mss. in not beginning a new scene here. Donatus, however, recognizes the division, and so Meis. Dz. and Fleck.

377–378. *ipsus sibi . . . perspexerit:* the order of the lines is due to colloquial freedom. Bothe, however, transposed them, and so Dz. Spen. and Fleck. In 378 the Mss. show uncertainty. D G have *tuum ut habeat sese animum*, but P C B E O *tuum animum ut sese habeat.* The latter order is kept by Spen. and Fleck., *habeat* being changed to *habet*, but it is better to avoid the change of mood by supposing that *animum* in P C is out of place.

386. *hoc:* see Engelbrecht, *Studia Terent*, p. 70. P O have *hac* (Hoeing). On *hoc* and *huc* in Cicero, Caesar, and contemporaries, see Wölfflin, *Archiv*, vol. VII, p. 332.

395. Nencini, in *Rivista di filologia*, 1892–1893, p. 475, proposes the punctuation *propulsabo facile uxorem, his moribus dabit nemo,*

taking *his moribus* as equivalent to *his moribus praedito* (so Don.) and comparing *cum moribus notis communicare*, Liv. 10. 22. 3.

398. *alia:* Don. read *aliam*, and so Bentley (whose English Mss. however had *alia*), followed by Umpf. and Dz., but *alia* seems decidedly preferable.

408. *apud te ut sies*, Mss., but *ut* is rightly omitted by Fleck. in accordance with Don. and *Glossarium Terentianum*, 29 (Goetz, p. iv).

414. *hunc:* so Mss. Bent. pronounced this line spurious on the ground that *hunc* refers to Pamphilus, who, however, has not left the stage since his colloquy with Charinus. But *hunc* must refer to Simo. Following Bentley's suggestion, Fleck. gives *huc* for *hunc*, but the contrast which *ipsum* (415) implies is in favor of *hunc*.

434. *nequeo quicquam nunc quidem:* so Fleck., who in substituting *nequeo* for *aeque* (Mss.) follows the plausible conjecture of Von Winterfeld (*Hermes*, vol. XXXIII, p. 168). The words *aeque quicquam nunc quidem* which Spen. and Dz. give as a question to Simo cannot be explained satisfactorily; *quicquam* demands a negative.

439. *num propter consuetudinem huiusce hospitae:* the Mss. have *propter huiusce hospitae consuetudinem*. Most editors follow the conjecture of Erasmus, *huiusce propter consuetudinem hospitae*, which violates the rule that in Plautus and Terence the forms of *hic* in *-c* and *-ce* occur only before vowels and *h*. Spengel conjectures *propter* (*ne*) *consuetudinem huiusce hospitae*, given to Davus. Th. Birt (*Rhein. Museum*, vol. LIV, 1899, p. 216), proposes *propter huiusne cons. hospitae*. The best correction (followed by Fleck.) is that of H. Sauppe, which I adopt. *Num* has been lost because of *num* in the previous line. Dz.'s conjecture of *eius* before *propter* is objectionable, because no pronoun is needed in view of the preceding *illi*.

441. *nosti:* Fleck. reads *nostin* after D, but the evidence of M goes to prove that *nosti* was the original reading of the D family (see Schlee, p. 36). With the exception of Spen., editors place a mark of interrogation after *nosti*.

442. *eam rem reputauit uia:* before *reputauit* several Mss. have *recta*, which is certainly a gloss on *uia*. It is omitted by P^1 C^1 O, and was not in the text of Donatus (see note). Fleck., however, now retains it, reading *id* for *eam rem*. Draheim (*Hermes*, vol. XV, p. 239) shows that in the third foot of the senarius an iambic *word* is permissible. So in this play *erae* (717), *forum* (745), *dabit* (774), *Chreme* (783), *Crito* (801). In all these cases except *dabit* (774) Fleck. proposes a change. In 540 we have a spondaic word (*gnatam*) taking this place.

447. *aliquantum: aliquantulum* is given in D E and Don. Hence Bent. *aliquantillum*, to which Fleck. now returns, reading *uisust*. The double diminutive is used by Plautus, but occurs nowhere in Terence.

449. *quid id est*, etc.: Bentley's 15 A XII gives the order adopted in the text. So Fleck. and Schlee (Wölfflin's *Archiv*, vol. III, p. 556) in view of the climax. The line is commonly given

Quidnámst? Puerilest. Quíd id est? Nil. Quin díc, quid est?

451. *obsonatus:* on the deponent form see Engelbrecht, *Studia Terent.*, p. 49. Most of the editors follow Bent., who adhered to *obsonatum*. Not so Klotz, Ritter, Wag., and now Fleck.

459. *dixisti:* all Mss. except two of Bentley's have *dixti* (so Spen.). Donatus knew of the variant *dixisti*, which is given by Bent. Umpf. Dz. and is preferred by Engelbrecht (*Studia Terent.*, p. 59).

478. *hicine me:* this is undoubtedly the correct reading, but *-ne* is not interrogative, as Spen. would have it. (See Warren's article *On the Enclitic -ne in Early Latin*, in *Amer. Jour. of Phil.*, vol. II, 1881, p. 50.)

483. *fac istam ut lauet; poste deinde:* most editors give *ista ut*, as in P and O. Engelbrecht (*Wiener Studien*, vol. VI, p. 217) proves that *istam* is correct, used proleptically. Don. knew the reading *istam* as object of *lauet*, and his attempt to read *ista* in the same construction, *ista quae ex puerperio sordebant*, points to the same original. The Bembine Schol. on *Ad.* 3. 4. 30, gives *face illam ut lauet.*

Fleck.'s *poste* for *post* is necessary, as *deinde* is always a dissyllable in Terence. See Skutsch in *Herm.* vol. XXXII, p. 94. Umpf. and Meis. accept *poste*. Engelbrecht (*Studia Terent.*, p. 73) argues against *poste*, but in *Wiener Studien*, vol. V, p. 218, he is also dissatisfied with *deinde* as a trisyllable, and therefore proposes

nunc prímum fac ístam ut lauétur, post deínde.

488. *est ueritus:* Mss. give *ueritus est*, but most editors follow Bentley in reversing the order. Meis. prefers *huice ueritust*. See Fleck. in *Neue Jahrb. für Philologie*, 1891, p. 670.

490. *quid opus facto esset:* so Mss. Fleck. gives *quid facto esset opus*, Eugr. having *facto opus esset*. Draheim (*Hermes*, vol. XV, p. 240) approves of Fleck.'s conjecture.

499. *non sint tibi renuntiata:* the common reading is *non tibi r. sint*, which produces an octonarius with neither diaeresis nor the fifth foot caesura. The Mss. show uncertainty, and Dz. and Fleck. are warranted in changing the position of *sint*.

507–9. Here the preceding catalectic verse suggests a metrical change, but the lines have caused much trouble. Editors generally take them as iambic. Dz. (*e.g.*) gives them thus: —

> Sed nílo setiús mox puerum huc déferent ante óstium
> Id égo iam nunc tibi, ére, renuntió futurum, ut sís sciens,
> Ne tu hóc posterius dícas Daui fáctum consilio aút dolis.

It happens that our sources show not a little uncertainty here and there. In 507 Mss. have *puerum deferent huc*, but Eugr. *deferent huc puerum*, and *mox* is found only in Don. and in one of the two readings in B E. *sed* (*set*) would be an easy insertion, perhaps influenced by *setius*, and Fleck. is probably right in reading the trochaic line,

> níhilo setiús mox puerum huc déferent ante óstium.

In 508 the *erere nunti*(*o*) of C (*here nuntio*, B) suggests that the compound *renuntio* may be due to dittography, helped by *renuntiatumst* (501). D G, 15 A XII, and Don. have the order *renuntio ere*, but since Bentley most editors give *ere renuntio*, which order is necessary if the line is taken as iambic. Spengel gives the line thus, but with *iam nunc* after *renuntio* — an uncalled-for change. If *nuntio* is considered too uncertain, the reading to be adopted is that given by Fleck.: —

> íd ego iam nunc tíbi renuntio, ére, futurum, ut sís sciens.

This is the reading of the Delphin edition and Stallbaum, but in these editions the line was treated as iambic (*tibī*).

For 509 Mss. have *ne tu hoc mihi* (*mihi hoc*, D G) *posterius dicas Daui*, etc. It is clear that both *mihi* and *Daui* cannot stand. Bentley, who has been generally followed, struck out *mihi*. The alliteration involved is certainly in favor of *dicas Daui*. Fleck., therefore, omitting *tu* as well as *mihi*, gives the trochaic line: —

> ne hóc posterius dícas Daui fáctum consilio aút dolis.

But Skutsch (*Hermes*, vol. XXXII, 1897, pp. 93–94) shows that this is one of the passages in Terence where the form *poste* should be restored. Skutsch, however, fails to see that the line should be trochaic, and therefore keeps *mihi*, which he claims is an important word. With this I cannot agree. We satisfy all necessary conditions if we read: —

> né tu hoc poste dícas Daui fáctum consilio aút dolis.

The broken rhythm accords with the satirical and hypocritical tone of Davus.

527. *ipse:* so P C B O D² E and read by Bentley. *Ipsus* (D¹ G B) is read by most editors. Yet *ipse gnatus* is given by all Mss., including A, in *Heaut.* 894. The forms are discussed by Engelbrecht (*Studia Terent.*, p. 35).

532. See *Trans. of the Amer. Phil. Assoc.*, vol. XXX (1899), p. 11.

536. *ausculta pauca; et quid ego te uelim*, etc.: most Mss. gave *paucis et quid ego te*, and most editors retain *paucis*, and either transpose *ego* and *te*, though this is the usual order, or omit the first *et* (so Spen. Dz. and Fleck.). But P and C give *paucas*, which points to an earlier *pauca* (as in B). Don. recognizes both *paucis* and *pauca*, and Priscian read the accus. here.

549. *quasi:* thus most Mss. and editors. Spen. and Fleck. give *quasi si* in accordance with D and Don. So, too, Bentley's 15 A XII (Warren).

559. *redducunt:* so most of the Mss. The evidence of M is in favor of the indicative (Schlee, p. 35). Fleck. reads *redducant* after C² B² E and Don. On the spelling *redd-*, see Munro on *Lucr.* 1. 228, and Dz. on *Phorm.* 86.

560–561. The Mss. give *et* after *consuetudine*. See Appendix on 51. Fleck. now adopts Wagner's conjecture, *coniugi eum liberalis*, etc.

576. *ipsus:* so all Mss. (not *ipse*), no doubt because of the *ictus* (*ipsús*).

581. *audin:* the Mss. add *tu illum*. Among recent editors only Spengel has ventured to disregard Bentley's proud *spondeo posthac quietum fore* by retaining these words, thus recognizing a hypercatalectic tetrameter. Ritter and Klotz (after Erasmus) kept *tu illum*, but struck out *uxor*.

586. *habeo iam fidem:* all the Mss. except C¹ O and P (Warren in *Amer. Jour. of Phil.*, vol. III, p. 60) show *tibi*.

591. On the forms of the perfect tense of *ire* for Terence, see Engelbrecht in *Wiener Studien*, vol. VI (1884), pp. 216 ff.

592. *audiam:* Mss. have *audio*, but Don. gives *audiam* as a variant, following Menander's τί δή ποτ' ἀκούσω; Bentley read *audiam*, and so Fleck. in last edition.

593. *dixti:* so all Mss., and therefore Engelbrecht (*Studia Terent.*, p. 59) gives *hem* to this line, suggesting, however, an hiatus at the change of speakers. I accept the alternative. Most editors read *Hem* | *Quid dixisti?* See Introd. § 59.

594. *apparetur:* all editors, except Spengel, accept this conjecture of Bentley's for the Mss. *apparentur*. In *Eun.* 583, *apparatur* is similarly used.

596. *corrigi mihi gnatum:* this correction by Spen. of the Mss. *corrigere* is now accepted by Fleck., whose former preference for the transposition *gnatum mihi corrigere* was accepted by Umpf. Meis. and Dz.

603. *em:* the old editions and Bentley placed *em* at the end of this line. So Spengel; cf. 785. In most modern editions it begins the next line.

605–6. *eccum uideo ipsum:* so old editions, as well as Bent. Klotz, Dz. and Meis. The Mss. order is *eccum ipsum uideo*, to which Umpf. and Spen. vainly try to adhere, the former taking the line as iambic, the latter as trochaic. Fleck. unites the two lines in one, dropping *uideo* and *occidi* and transposing *mi* and *esset*. Dz. and Spen. rightly take line 606 as trochaic. See note on 605.

607. *ubi ille est scelus, qui perdidit me:* Mss. have *illic* for *ille* and the order *me perdidit*, while many of Bentley's codices showed *hodie* before *perdidit*. Hence, *qui me hodie* . . . (aposiopesis) Bent. Umpf. Wag. Meis. Rejecting *hodie*, Spengel reads *qui me perdit;* Dz. (after Podiaski), *qui perdidit me*, with *ille* for *illic*, and Fleck., by means of several small changes, makes lines 607–609 iambic. I have followed Dz., whose reading involves the least deviation from the Mss.

611. *nunc si:* the *nunc* of the Mss. is necessary in view of the contrast with *posthac*. It is omitted, however, by Meis. Dz. and Spen. The retention of *nunc* demands that *me* be transposed from after *fore* to before *incolumem* (so Fleck.). Otherwise we should have, as in Umpf.'s text, a dactyl in the fourth foot before the diaeresis.

612–4. These lines I have given, with Spengel, as iambic dimeters. In any case, *ducere* (613) must be scanned as if at the end of a line, with *syllaba anceps*.

613. *qua facie facere id audeam:* this conjecture of Professor Palmer's (*Hermathena*, vol. VIII, p. 160) for *qua fiducia* (Mss. and Don.) is decidedly superior to Fleck.'s *qua audacia*, which is accepted by all important editors except Klotz. With *facie* we can keep the order *facere id* of P C E O. All editors reject D's order, *pollicitus sum*, in the same line.

614. *nec quidem me:* such is the order of C B O and P (*nec quid* ‖‖ *me*), also G and M (Schlee, p. 19). So old editions and Spengel.

615–7. These lines are arranged as Dz. and Spen. have them, following P and Schlee. Others give *oh!* to 616, and *miserum* to 617,

transposing to *consiliis tuis*. Fleck., leaving *oh!* with 615, makes 616 iambic by reading *sum uisus*.

618. *ut credam:* following Don., Spengel omits *ut*. All others retain it.

619. *em:* thus Fleck., after *Glossarium Terentianum*, 231; others *hem*.

625. *hocinest*, etc.: no emendation of this line is necessary. See Klotz, *Altrömische Metrik*, pp. 61, 78. The dactylic line is introductory to the cretic system. See Introd. § 74.

630. *in negando:* Mss. and Don. have *in denegando* (D *inde negando*). Spengel's mode of correcting is the simplest, and we accept his *in negando*. So Fleck., now. The compound *denegare* is due to 633, or is a reminiscence of 158. Most editors have *denegandi modo*, due to Klette.

633. *et timent*, etc.: the thought is a repetition of 630 and 632, and the line is therefore bracketed by most editors. However, it naturally sums up the previous reflections.

635–639. I give the lines, as arranged by Spengel (so Klotz, *Altrömische Metrik*, p. 407, and Fleck.).

647. *nonne:* Spengel, though retaining *nonne* in 238, rejects it here. So Fleck. and Meis. In the rest of the line both Dz. and Spen. (with *sat* for *satis*) follow P C as I have given it.

650. *conflauit:* Don. has preserved the reading, the Mss. all giving *confecit*, which Spen. retains. The former is the more picturesque word, for which *confecit*, due perhaps to 674, is a prosaic substitute.

661. *me esse ducturum:* Mss., but *me ducturum*, Don., and so most editors. Spen. omitting *me* has *esse ducturum*. The form without *esse* is most frequent in Terence. See Postgate, *Indog. Forsch*, vol. IV, p. 253.

663–4. *quis homo istuc*, etc.: all Mss. show *interturbat* before *quam ob rem*, and *satis scio* before *fuisse* (after *iratos* D G). These tetrameters, however, are inserted in the trimeter system without sufficient reason, and Bentley rightly rejected *satis scio* with the gloss *interturbat*. Spengel further rejects *mi*.

665. *factum est hoc:* this, which is Bentley's reading (*ex nostris antiquiores omnes*), is also the reading of P (Warren). Other Mss. have *factum hoc est*, which is generally followed. For the repetition Bentley also gave *factum est* after the Peterhouse Codex. This makes it unnecessary to insert *o* before *scelus*, as do Spen. Dz. Fleck.

681. *quem a me accepisti locum:* thus Eugr. and all Mss. (including Bentley's *vetustiores*) except G, which has *in quem me accepisti*.

The latter is found also in M and Don. But as Faernus argues, the explanation in Don. (*omnia mihi integra et salva redde, qualia tibi tradidi consulturo*) would indicate that his reading was really *restitue locum*. Schlee (p. 4) maintains that G gives the original reading, which was altered by the *auctor librorum* P C, and afterwards *etiam in antiquissimum* D *irrepsit*. This is very improbable. All that G can mean is, 'restore the position into which you received me,' which is really the opposite of what is intended, viz. 'restore me to my former position, which you altered.' Fleck. reads *restitue me in quem accepisti locum*, but a comparison of *Phorm.* 33, *nobis restituit locum*, confirms our choice.

682. Mss. give *faciam. At iam hoc opus est. Hem, sed mane, concrepuit a Glycerio ostium.* In G *a Glycerio* is wanting. Bent. drops *hem* and *mane* and inserts *hinc* after verb. So Dz., though retaining *hem*. Umpf. drops *con-* (so Meis.), Fleck. both *sed* and *con-*. Spen. cuts the line down to a trimeter by dropping *opus est* and *a Glycerio*. Wagner reads *ab istac*, treating *Glycerio* as a gloss. This is the easiest emendation. *Hem* and *mane* are both given by Don. *Ostium concrepuit* or *fores crepuerunt* is the regular expression, and *ab* with a pronoun is commonly added; cf. *Eun.* 1029, *Phorm.* 840, *Heaut.* 173, *Hec.* 521.

686. *ehem:* so Bent. for Mss. *hem*, and accepted by Meis. Dz. Fleck.

quid id est: the *id* omitted by Mss. Fleck. now reads *quidnam est*. Schlee (Wölfflin's *Archiv*, vol. III, p. 555) retains *quid est*, taking the line as an octonarius and scanning *mĭhī*.

691. *potis erat:* I have adopted Engelbrecht's conjecture (*Studia Terent.*, p. 28) for the Mss. *potuerat*. In *Eun.* 113, where all Mss. including A have *potuerat*, Bentley's conjecture *potis erat* is generally accepted.

712. *huc fac ad:* the Mss. show *face* and so Umpf. Meis. Spen., but elsewhere *face* is found only at the end of a verse. *Fac* occurs fifteen times before vowels; cf. 408, 483. Here, therefore, Engelbrecht is right in restoring *fac* with Schubert.

me uenias: so P C and "*duo ex nostris vetustissimi*" (Bent.). So Bent. and Spen.; other Mss. and editors *ut uenias*.

713. Dᴀ. *Age, ueniam.* Cʜ. *siquid:* so Mss. Spengel (so Dz. and Fleck.) prefers to give *si quid* to Davus, who thus mocks Charinus. However, the repetition in the mouth of Charinus is also effective, and I therefore adhere to the traditional reading.

728. *iurandúmst:* almost all editors accept Bentley's conjecture

iurato for the impossible *iusiurandum* of the Mss. Don. read *iurandum*, which, however, he fails to explain satisfactorily. I would punctuate after *opus sit*, which is thus used without a complement, as in 736, and read *iurandumst.* The ellipsis is due to the colloquial style, and is certainly much easier than the awkward and indeed impossible combination *quia ut possim.* For a precisely similar verse-ending, see line 152.

apposisse: on *posivi* as the perfect of *pono* see Engelbrecht, *Studia Terent.*, p. 47.

742. *tu adposisti:* see previous note. Spen. adheres to *tun posuisti* of γ.

753. *si . . . faxis:* for *uerbum facere*, cf. 178. So Dz. Spen. and now Fleck. Other editors follow Don. in taking *faxis cave* together.

754. My. *male dicis?* Da. *undest?* As early as Don. it was debated whether Davus does not speak throughout from *uerbum* to *clare.* There is little to choose between the two ways, but in such a lively scene the more dialogue there is, the better. I follow the Mss. and Eugr. Thus, too, Meis.

756. *meretrix:* the Mss. have both *meretrix* and *ancilla haec.* One of the two nouns must be a gloss. Klotz, Spen. and Fleck. reject *meretrix*, others *ancilla.* In view of the sneer, I prefer the alliteration in *mulier meretrix* rather than in *Andria ancilla.* There is no special force in the latter word.

772. *quoia causa:* Mss. have *cuius* (*quoius*). As this is the only instance in fourteen cases where the genitive of *qui* is a dissyllable, Brandt very plausibly conjectured *quoia*, which is accepted by Fleck. See Engelbrecht, *Studia Terent.*, p. 41.

783. This line is commonly read: —

Quis hic lóquitur? O Chremés per tempus áduenis.

Brugmann, in a dissertation, "*Quemadmodum in iambico senario Romani veteres verborum accentus cum numeris consociaverint*" (Bonn, 1874), struck out *Chremes* and proposed: —

Quis hic lóquitur? O, per témpus mihi tu hic áduenis.

Fleck., comparing 345, plausibly conjectures *euge* before *O Chremes. Chreme* is the reading here of all Mss. and Don. As for the metrical difficulties, see App. on 154 and 442.

784. *ain tu? haec omnia?:* so Fleck. The Mss. and Don. show much uncertainty On *an* and *ain*, see Terrell on Cic. *ad Att.* 4. 5. 1.

787. *ne te credas:* Fleck., in *Neue Jahrb. für Philologie*, 1889, p. 844, rightly regards *non* (Mss.) for *ne* as a solecism, and accepts *ne* as given by Priscian (Keil, vol. II, p. 206).

Here the Bembinus (A) first shows traces of the text, which, however, is almost illegible until we reach line 888.

793. *uoluimus:* our Mss. have *uolumus*, and, with the exception of P C D, *hem* before *praediceres*. Umpf. Dz. and Fleck. read accordingly. But Bent. gave *uoluimus* after a *codex* 900 *annorum, nunc inter Academicos;* so, too, omitting *hem*, Meis. and Spen.

807. *attuli:* Mss. Don. and Eugr. give *appuli*. So Umpf. Klotz, and Spen. This use of *appellere* with a personal pronoun cannot be paralleled. In giving *attuli* Bent. followed one of his codices and Priscian. Thus Meis. Wag. Dz. and Fleck.

809. *enim:* D O and Bentley's 15 A XII have *eius*. So, too, Eugr. and Don. on *Ad.* 48. Bent. corrected to *ei*, which Fleck. now follows.

811. *quam hic mihi:* thus most Mss. and Don. on *Hec.* 645. So Umpf. Meis. Wag. Other editors read *quam id mihi* according to Don. (here) and D *in ras.* So, too, O.

814. *grandicula:* Fleck.'s conjecture is confirmed by the *Glossarium Terentianum* (Goetz, p. iv); *grandiuscula* (Mss.) involves an unusual synizesis, and occurs again only in St. Augustine. Terence is loath to introduce strange forms. See, too, Warren, *On the Distinctio Versuum in Terence*, in *Amer. Jour. of Archaeology*, Second Series, vol. IV (1900), p. 103.

illinc: Fleck. now reads *illim*.

816. *non licet:* so γ, Don. and Eugr. Thus Spen. and West; *lubet* (*libet*), the reading of δ, is generally accepted, but *licet* seems decidedly preferable. See note.

819. *me nolo:* so Fleck., followed by Dz. and Spen. The Mss. *nolo me* is impossible, because thus a spondaic word would fill the second place in an iambic senarius (Draheim, *De Iambis et Trochaeis Terentii*, in *Hermes*, vol. XV, p. 238).

830. *in incertas:* the preposition is omitted by B O. So Fleck.

836. See *Transactions of the Amer. Phil. Assoc.*, vol. XXX (1899), p. 12. O E have *ficta*.

841. *nescio qui id:* Mss. and Don. have *nescio quid* (so Klotz); hence *nescio qui id*, Bothe and Fleck. Others read *nescio qui tibi*, etc.

849. *responde:* Mss. and Servius (on *Aen.* 11. 373). So Bent. Dz. Fleck. and Meis. (who conjectures *sed iam* for *etiam*). Umpf. Wag. Spen. follow Don. in reading *respondes*.

850. Da. *Mihin?* Si. *Tibi ergo.* Da. *Módo huc ii intro.* Si. *Quási ego quam dudúm rogem:* Mss. have *ergo modo introii* (*introi* C). D has *ego* (underscored) before *modo*, and most editors regard it as necessary in the reconstruction. However, as Spengel says, in D it is probably a mere repetition of *ergo*. Dz. deletes *ego* after *quasi*, and before *modo* scans *ego* as an iambus, which cannot be allowed. Bentley introduced *iui* (accepted by Umpf. Wag. Meis. Spen. and formerly Fleck.), but the full forms of *ire*, as is shown by Engelbrecht (*Wiener Studien*, vol. VI. p. 232), are nowhere found in Terence, and very rarely in Plautus. The line proposed by Engelbrecht himself, viz.:—

Mihin? Tibi ergo. Egó modo ii intro. Quási ego quam dudúm rogem,

fails to give *modo* the emphasis here required by the context, but is otherwise satisfactory enough. Probably, however, the best reading is that now given by Fleck., who rejects the intruder *ego*, gives *modo* its proper place under the ictus, and supposes that *huc*, which corresponds well with *istic* (840), has fallen out before *ii*.

857. *tristis ueritas:* O has *ueritas;* other Mss. *seueritas*, but in P this appears as ^{se}*ueritas* (Warren, *Amer. Jour. of Phil.*, vol. III, p. 60), and in C as $\overset{se}{\wedge}$ *ueritas; seueritas* is also given by Servius (on Verg. *Aen.* 10. 612; *Geor.* 3. 37). In *Neue Jahrb. für Philologie* (1890), p. 205, Fleck. brings forward a number of passages from Cicero, Tacitus, Petronius, etc., to illustrate the combination of *tristis* and *seuerus*, or of *tristitia* and *seueritas;* cf. (*e.g.*) Cic. *de Orat.* 2. § 289, *voltus severior et tristior.* On the other hand, the very frequency of such combinations may account for *ueritas* being supplanted by *seueritas.* If *seueritas* is accepted, we must either allow a sudden change to the iambic metre, for *tristĭs sĕ-* is not permissible, or we must read with Fleck., *tristis est seueritas in uoltu.* Furthermore, *ueritas* was read here by Nonius (p. 409, 20); *tristis ueritas*, 'earnestness of truth,' is a striking and appropriate expression; and, lastly, we here need a word which will be parallel in meaning, not to *tristis*, but to *fides.* The reading *ueritas* is accepted by Klotz. Wag. Dz. Spen.

858. *equidem:* Spen. gives *quidem*, contrary to the Mss.

861. *sublimem:* Fleck. (1857) introduced the form *sublimen* into this passage, as well as *Ad.* 316, in accordance with the conclusions of Ritschl, *Rhein. Museum*, 1850, p. 556; cf. O. Ribbeck, *Jahrb.*, 1858, p. 184. Klotz stood out unsuccessfully against *sublimen*, which is generally accepted in these two Terentian passages and in (*e.g.*) Plaut. *Men.* 994, 997, 1004, 1052. Ribbeck substituted it for

the adjective even in such a passage as Verg. *Geor.* I. 242, *Hic vertex nobis semper sublimis*, or *Aen.* 2. 259; 11. 67. This view, so commonly held by scholars, is overthrown by W. Heraeus in a convincing article in *Philologus*, vol. LV (1896), pp. 197–212. We can now safely return to the reading *sublimem*, retaining the traditional order *sublimem hunc intro rape.*

864. *égo iam te commótum reddam:* Dz. makes the verse iambic by scanning *ĕgŏ́*. This cannot be admitted. Schlee suggests *rape* before *ego.* Fleck. (see *Neue Jahrb. für Philologie,* 1890, p. 296) makes a violent change to *ego té continuo mútum reddam.* We must accept the verse as a trochaic septenarius.

868. *O:* thus P (Warren).

888. From here to the end of the play, with the exception of 903–912, the Bembinus (A) is available.

892. *hinc ciuem:* the order of A and D. Other Mss. give *ciuem hinc;* so Klotz and Spen. Curiously enough in v. 908 *hinc ciuem* is read by γ, while *ciuem hinc* is there given by δ (including Bentley's 15 A XII).

894. *ego audiam? quid ego audiam:* the second *ego* is original in P C G E, and a correction in A and D. It is retained by Fleck., but rejected by most editors.

895. *age dicat, sino:* this is the punctuation of Bent. Dz. Spen. Others give *age, dicat sino.*

898. *hanc amittere:* Mss. have *hanc uis amittere* (*amictere*, D). Most editors retain *uis*, and read *mittere.* Fleck. drops *uis*, and retains *amittere.* It is easy to account for *uis* as an unnecessary repetition, and *amittere* (= *dimittere*) is very common in Terence; cf. *Phorm.* 141, 175, 414.

908. CH. *Hic.* CR. *Simo men quaeris?* SI. *Eho tu*, etc.: Mss. are uncertain as to the distribution of the parts in this line. D E G (so Klotz and Meis.) make Simo begin with *men quaeris?* but it seems decidedly better to give this question to Crito, who has come out to satisfy Simo's doubts. I therefore follow C, which is the most satisfactory, and is accepted by Bent. Wag. Dz. Spen. In his second edition Fleck. reads: CH. *Hic Simost.* CR. *Men qūaeris?*

909. *qua re:* so O. Fleck. alone gives *qua de re* of other Mss. (P C thus, *qua* $\overset{de}{\textit{re}}$.)

917. *ante:* A (Umpf.'s *addenda et corrigenda*, p. lxxxii). So Skutsch in *Hermes*, vol. XXXII (1897), pp. 93–94. The common reading is *antehac.*

921. *feras:* thus A, followed by Dz. and now Fleck. Other Mss. and editors give *feres.*

922. *dico . . . audierim:* A, followed generally. Spen. follows the other Mss. in giving *dixi* and *audieris* (also A as corrected).

928. Cr. *Nomen tam cito?* Pa. *Phania.* Si. *Hem?* Pa. *Perii!* With the reading adopted in the text, contrast the one generally accepted: Cr. *Nomen tam cito tibi?* Pa. *Hem, perii.* (So Umpf. Klotz, Dz. Spen.) The explanation given is that Crito is supposed to hesitate, and Pamphilus, afraid that he has forgotten the name, thinks that this means ruin for himself. But even Pamphilus does not know how much significance lies in the name, and therefore is not likely to cry out *perii* because of a slight forgetfulness on Crito's part. We may well believe, too, that Pamphilus himself could easily supply the name, if it were essential, for he must often have heard it from Glycerium.

Now Don. and all the Mss. (incl. A) have *Phania* after Crito's question, and two of Bentley's codices omit *tibi*, while a third has it by second hand, where something (possibly *Pam.*) has been erased. A assigns *hem perii* to Crito, but, as corrected, to Simo. The rest give *hem perii* to Chremes, and so Bent. Meis. and now Fleck. Such an arrangement occurred, it is true, to Donatus, who asks: *An Chremis est dolentis vel ad eius mentionem vel quod in filiam paene peccarat?* But this is improbable, for the next utterances of Chremes are those of joy: cf. 930–931.

The clew to the proper explanation of the passage is found in Don., who says: *Phania: Hoc ita dicit Crito, ut nemo audiret, scilicet adhuc dubitans, an ipse sit;* and again: *Hem: sunt qui putant Simonem dicere, irascentem filio, Critonem submonenti.* As Bent. points out, if no one could hear what Crito said, the *hem perii* would be absurd. But if, as the next note suggests, Pamphilus prompted Crito, we can see why Simo should turn angrily upon his son, and why then Pamphilus, covered with confusion, should cry *perii*, on which word Don. remarks: *Hoc Pamphilus post iracundiam patris.* Note that it is Pamphilus who, in his impatience, again jogs Crito's memory in 943.

930. *aiebat:* both *aiebam* and *aibam* were used by Terence: cf. 932. See Engelbrecht, *Studia Terent.*, p. 57. Fleck. here reads *aïbat.*

931. *audiuere:* Mss. show *tum* before the verb (*audiere* D G V), but Bent. rejected it on the evidence of his Peterhouse Codex. Fleck. now returns to *tum*, reading *audire.*

934. *qui id credis:* so Fleck. for *qui credis.* A has *quid credis.*

936. *poste:* this is F. Skutsch's conjecture for *postilla* (Mss.) in

Hermes, vol. XXXII (1897), pp. 93–94; cf. notes in App. on 483, 509, 917. So in *Eun.* 403, where A has *post continuo* and the other Mss. show *posthuc* or *postea*, Fleckeisen's *poste* is satisfactory, and has been confirmed by the *Glossarium Terentianum* (Goetz), 606. (See Dz. in Wölfflin's *Archiv*, vol. II, p. 139.) Here Spen. and Dz. read *postid;* Umpf. Wag. and Meis. follow Lachmann with *post ibi;* while Fleck. makes a violent change to *tum uéritust meam relinquere hic postilla nunc primum aúdio.*

939. Si. *ne istam*, etc.: I follow the Mss. in assigning the congratulation to Simo. Spen. and Fleck., without sufficient reason, give it to Crito. More natural, however, is it to give (as they do) *credo* to Chremes, and *pater* to Pamphilus, to whom the Mss. give both *credo* and *pater*.

940. *at mi unus scrupulus etiam restat:* Mss. and most editors. This gives a proceleusmatic in the third foot. Spen. reads *scruplus*, and Fleck. alters to *at scrupulus mi etiam unus restat.*

941. *istud:* see Schlee, *Scholia Terent.*, p. 20.

945. *heus, Chremes*, etc.: Spengel retains *non patiar* at the beginning of this line. These words are not given by A, though found in the other Mss. The repetition of the name *Pasibula* is due to Luchs, who is followed by Meis. Dz. and now Fleck. Formerly Fleck accepted the form *Pasiphila* (conjectured by Bezzenberger and Keil), but with the rejection of *non patiar* he returns to *Pasibula.*

946. *audiui miliens:* Fleck. accepts the proposal of Conradt (*De Versuum Terentianorum Structura*, p. 23) to invert the Mss. order *miliens audiui.* This slight change improves the line greatly.

951. *mecúm:* to avoid this ictus Fleck. inserts the imperative *i* after *mecum.*

957. *me aliquis fors putet:* a troublesome line. Mss. have *aliquis forsitan me putet*, A C and P (Warren) showing *forsitam*, and V omitting *me*. Umpf. Wag. Meis. follow G. Hermann in reading *aliquis me forsitan* with *putet* beginning the next line. Both here and in *Eun.* 197, Bentley read *forsan* for Mss. *forsitan*, but Haupt (*Hermes*, vol. V, p. 176) shows that we cannot claim the form *forsan* for any writer earlier than Lucretius. In *Heaut.* 715, Bentley's reading *fors* for Mss. *fortasse* is required by the metre, hence Spengel (followed by Dz.) read here *aliquis fors me putet.* Fleck., who now adopts *fors* in all of the above mentioned passages, as well as *Phorm.* 717, objects to *aliquis* constituting an independent foot with this ictus, as contrary to the usage of Plautus and Terence. He therefore accepts

me áliquis, proposed by Podiaski (*Quomodo Terentius in Tetrametris Iambicis et Trochaicis Verborum Accentus cum Numeris Consociaverit*, p. 14). Fleck. also transposes *prouiso* from its place at the beginning of the line to that after *Pamphilus*, thus making the line trochaic. In this we need not follow him.

959. *eapropter:* so Servius here (on Verg. *Ecl.* 7. 31). By adopting it for *propterea* (Mss.) Bentley brought harmony out of discord. Umpf. preferred to keep *propterea* and change *deorum* into *deum*, but the latter form is used by Terence only in such formulae as (e.g.) *pro deum fidem*. So Engelbrecht, *Studia Terent.*, p. 18.

963. *mallem:* thus A, accepted by Bent. Umpf. and Fleck. All others give *malim*. The imperfect seems preferable, in view of *optem*. The latter is used while Pamphilus is still pondering on the matter. Davus appears before he has made up his mind, and *mallem*, therefore, has reference to what *might have been*.

965. There is no new scene indicated here in A or the Mss. of the γ group. Probably the omission is originally due to the necessity of economizing space, as the play draws to a close.

O Daue: Fleck. greatly improves the line by inserting the interjection, which thus throws the ictus of the second foot on the first syllable of *ubi*. These interjections are commonly omitted or inserted in the Mss. In this verse (e.g.) *o* is omitted by γ before *Pamphile*, while in 974 all Mss. wrongly insert it before *Charine*.

967. *sim:* Mss. and Don. So Bent. Umpf. Spen. Dz. West. Other editors, including Fleck., read *sum*. I keep the subjunctive, which involves a slight reproach to Pamphilus, who fails to realize Davus' misfortune as vividly as his own good luck.

969. *Glýcerium mea:* thus A, and rightly preferred by most editors to the *méa Glycérium* of the other Mss. Note the ictus.

971. See *Trans. of the Amer. Phil. Assoc.*, vol. XXX (1899), p. 12.

973. *solus est:* Mss., followed by Umpf. and Wag. The second person, *es*, is read by Bent. (*duo ex nostris cum veter. ed.*), also Meis. Spen. Dz. and now Fleck. There is not sufficient reason for departing from the reading of the Mss. It is true that a Greek proverb ran: "whom the gods love, dies young"; but to be loved of the gods did not always imply such a fate. Otherwise, Antipho, when felicitated by Geta, *ab dis solus deligere, Antipho* (*Phorm.* 854), would have received a doubtful compliment. The fitness of proverbs depends on the point of view of the speaker. "Happy is the wooing that's not long a-doing" is in a sense contradictory of "Marry in haste and repent at leisure."

978. *sequere hac tu me; intús apud Glyceriúmst nunc:* this is the reading suggested by Dz. (*adnotatio critica*), and seems the best, in view of the Mss. evidence and the necessities of the case. A reads *sequere hac me intus a Glycerium nunc* (with *aput*, a correction for *a*); the rest have *apud*, with *est* after *nunc.* Two facts to guide us in reconstructing the line are: that *intus* cannot possibly accompany *sequere*, which would require *intro*, and that the word *Glycerium* is to be accented on the first syllable. Hence, our choice seems to lie between Dz.'s suggestion, which I accept, and Spengel's, which Dz. has given in his text, viz: —

Séquere hac me intro: intús apud Glyceriúmst nunc.

This latter, however, is redundant in thought, while the former really departs from A only in the introduction of *tu*, a slight but effective addition, in view of the contrast it makes with *tu Daue.*

981. *restet:* so most editors, following A and γ. Spengel strangely follows the δ group and Don., in reading *restat.*

In several minor Mss. of Terence there is found an additional scene at the end of this play, the subject of which is the betrothal of Charinus. Don. and Eugr. both refer to this scene, but both are inclined to regard it as spurious. It is very corrupt in a few lines, and, unlike any other final scene in Terence or Plautus, with the exception of the latter's *Poenulus*, which is similar to the *Andria* in having a second ending, closes in iambic trimeters. According to Greifeld, *De Andriae Terentianae Gemino Exitu* (Diss. Halle, 1886), it is to be assigned to the last century of the Republic, when some of the Plautine prologues were composed. It is probably the work of some grammarian who thought Charinus was disposed of in too summary a fashion. I append the lines as given by Dz.

PAMPHILVS. CHARINVS. CHREMES. DAVOS.

PA. Te éxpectabam: est dé tua re, quód agere ego tecúm uolo.
Óperam dedi, ne me ésse oblitum dícas tuae gnatae álterae;
Tíbi me opinor ínuenisse dígnum te atque illá uirum.
CHA. Périi, Daue: dé meo amore ac uíta *nunc* sors tóllitur.
CHR. Nón noua istaec mihi condiciost, sí uoluissem, Pámphile.
CHA. Óccidi, Daue. DA. *Áh* mane. CHA. Perii. CHR. Id quam
ób rem non uolui, éloquar.
Nón idcirco, quód eum omnino adfínem mihi nollem, CHA.
Hém. DA. Tace.

CHR. Séd amicitia nóstra, quae est a pátribus nostris trádita,
Nón aliquam partém, *sed* studui adaúctam tradi líberis.
Núnc quom copia ác fortuna utríque ut obsequerér dedit,
Détur. PA. Bene factum. DA. Ádi atque age homini grátias.
CHA. Salué, Chremes,
Meórum amicorum ómnium mi aequíssume.
Quid *múlta uerba?* míhi non minus est gaúdio,
Me répperisse, ut hábitus antehac fuí tibi,
Quam *mi éuenire núnc* id quod *ego* abs te éxpeto.
CHR. Animúm, Charine, quócunque adplicáueris,
Studium éxinde ut erit, túte existimáueris.
PA. Id ita ésse facere cóniecturam ex mé licet.
CHA. Aliénus abs te, támen qui esses nóueram.
CHR. Ita rés est. Gnatam tíbi meam Philúmenam
Vxórem et dotis séx talenta spóndeo.

[redacted]

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[The figures refer to the line of text on which comment is made.]

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